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NOVEMBER 1987

guitar

FOR THE PRACTICING MUSICIAN

MOTLEY CRUE
WITH TRANSCRIPTION TO
GIRLS, GIRLS, GIRLS

THE YEAR IN ROCK GUITAR
14 WHO MATTERED IN 1987

BON JOVI'S
Joey 1-6-13
WANTED DEAD OR ALIVE

ARENA ROCK POLL

STEELY DAN
WITH TRANSCRIPTION TO
KID CHARLEMAGNE

STEVE VAI
POSTER FEATURE
WITH TRANSCRIPTION TO
THE ATTITUDE SONG

ANNIVERSARY ISSUE

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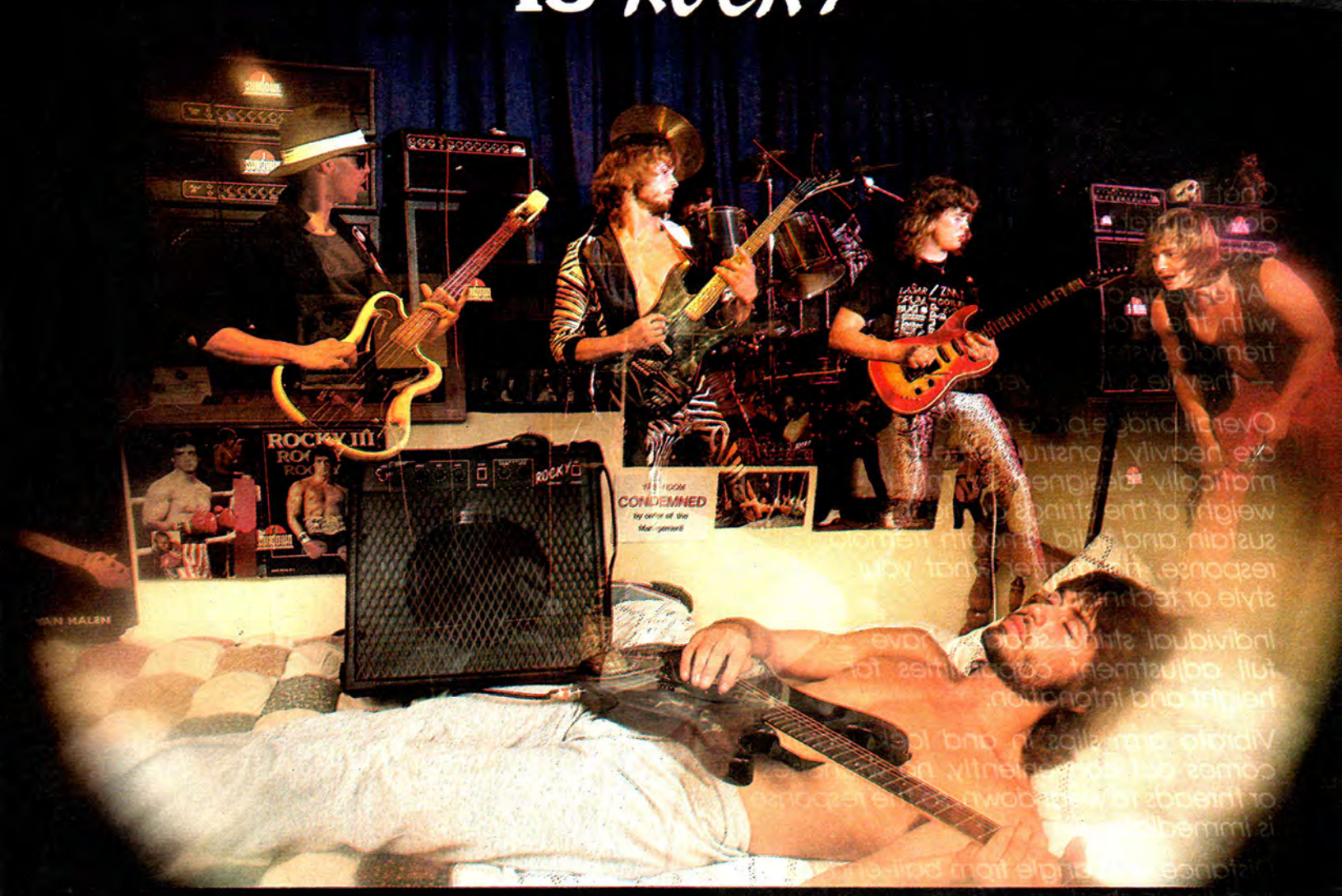

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Now your ear can take apart any sound you hear and put it back together any way you want. All tones and chords make sense to you. You have the edge. You can accomplish more by 9:00 AM than what others do all day. And you do it all by ear.

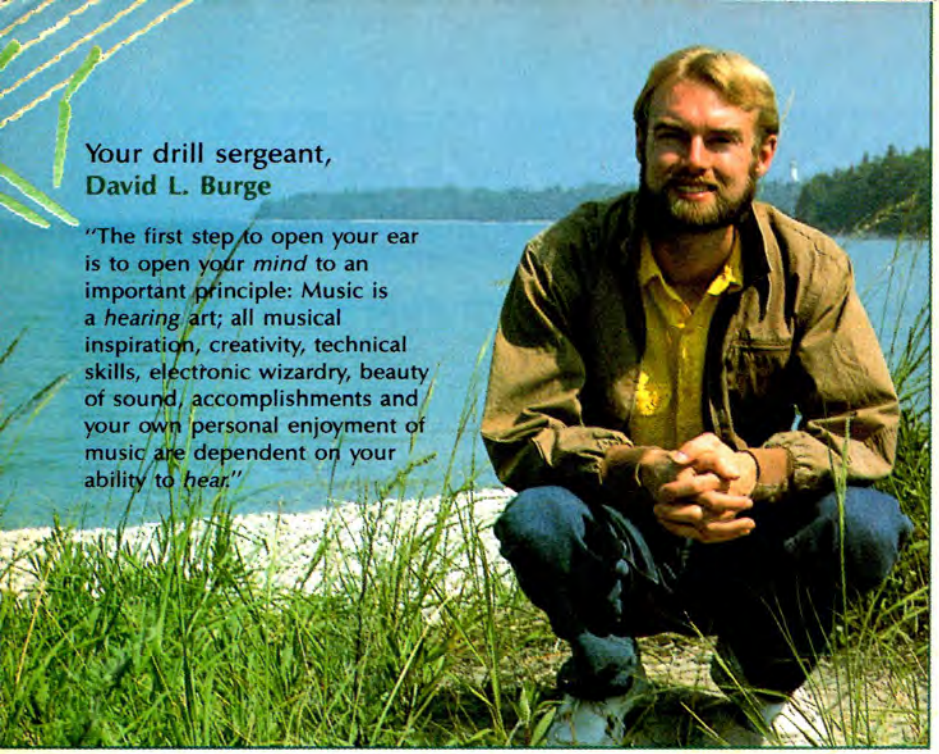
Your training earned you a first class **Relative Pitch.** Your ear is now adept with music because it has learned to *unlock* all combinations of sounds. This is Relative Pitch—that artistic sense of how pitches *relate* to each other. This is your medallion.

You learned from the best. Your drill master was **David L. Burge.** He's more than just the #1 ear-trainer today. He's a genius. His first course (the **Perfect Pitch Ear-Training Course**™) has already revolutionized the way schools are thinking about ear-training, and colleges are now using his simple courses worldwide.

David is not much for classroom studies. He prefers the personal one-to-one approach. That's why we had him put his complete **Relative Pitch Ear-Training** drills on cassette tapes so that anyone who wants a great ear can have it. Even super advanced listeners start with Lesson 1 and advance through all the drills—just to keep in peak condition.

You're glad you took the time to listen. The more you heard, the more you enjoyed. Now you *know* what you're hearing.

It's time to put that ear into action, and be all that you can be. *The sounds of music are now yours to command.*



Your drill sergeant,
David L. Burge

"The first step to open your ear is to open your *mind* to an important principle: Music is a *hearing* art; all musical inspiration, creativity, technical skills, electronic wizardry, beauty of sound, accomplishments and your own personal enjoyment of music are dependent on your ability to *hear.*"

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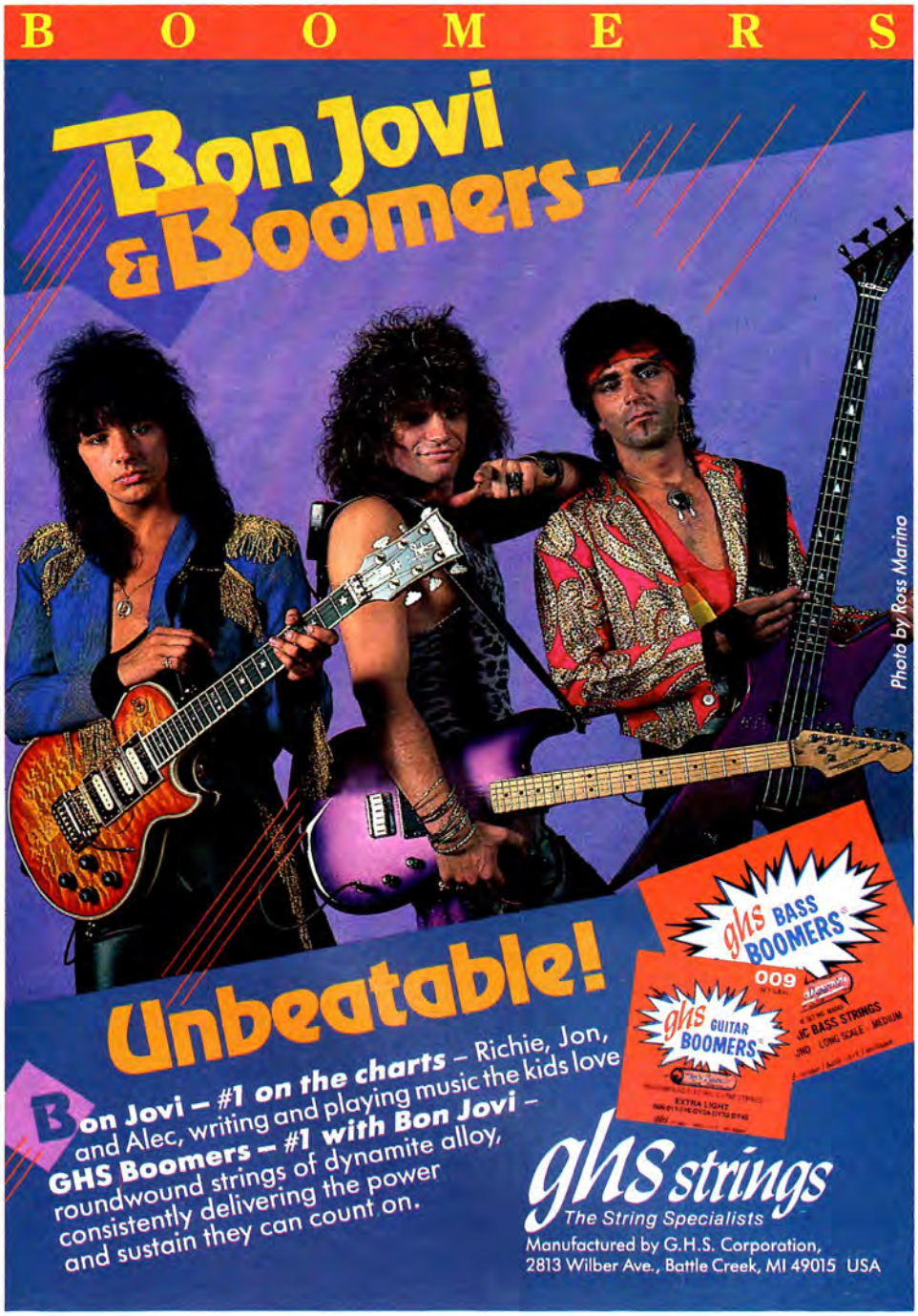
NOTICE: On Monday August 10th, Mark Ferrari of Keel had his prized 1985 camouflage Charvel Strat stolen from a club in Boston. The guitar has EMG pickups, a Floyd Rose, and a large gouge at the 11th fret. Its serial number is 4400. Anyone with information about this guitar is requested to contact Mark, in care of Tap/Ko Entertainment (818) 905-6699.

Dear GUITAR,

I'm 25 years old and have been playing guitar for 12 years now. Your magazine has taught me more than teacher tapes, college courses, or even private lessons ever have. Your no-nonense advice and in-depth study of the songs you print have saved me a thousand times your cover price. I can't afford to stop buying it! I'm concerned about the letters you print from fellow musicians who are requesting easier music. They can get that information anywhere. The local book stores and music stores are choked with them. Learning the masters (Rhoads, Page, Malmsteen, Vai, Van Halen, DiMeola, etc.) is a treasure unobtainable in its entirety anywhere else. Your interviews, leads, breakdowns and explanations put the work of the greatest players of our time right in the hands of anyone willing to work for it. For those who find the songs too rough, try playing the bits and pieces that you can play and perfect them, then start adding onto them and joining the pieces together. Before you know it, you'll be playing right along with the masters. If the music gets tough, push yourself even more. Strive for the best. So what if you can only make it halfway to the stars; when you finally stop and look around, you'll find you've surpassed everyone around you who said, "I can't do it." Don't hold yourself down!

Bob Olander of Rampage
Santa Cruz, FL



Dear GUITAR,

The Listening Room column in the August '87 issue was exceptional! Uli Roth didn't let us down with his insights and command of the material that was chosen. I loved the way he pinned down Malmsteen's "Black Star." I was also impressed with many other of his authoritative comments on the subject. Great column! Right on GUITAR!

Brett Boyd
Mill Valley, CA

Dear GUITAR,

I have been playing guitar for four years. After receiving your August '87 issue in tribute to Randy Rhoads, I decided it was time to write and say what a fine magazine you have. Randy has appeared several times on the cover of your magazine in the last few years. I have always looked forward to features on him, as they are always written with great care and interesting information, and make learning Randy's songs much easier. The release of *Tribute* may be Randy's final tribute, but his music will continue to inspire and influence guitarists in the present and in the future.

Brian Scheehle
Milton, WI

Dear GUITAR,

I have been a devoted reader of your magazine for more than three years. Over that period of time, there have been many items that you have printed and articles that I found to be exciting and long awaited. However, I am writing to you because of the Michael Schenker Music Appreciation article published in your July issue. At one point in my musical training, metal was everything to me. As time passed, I grew away from metal and now my

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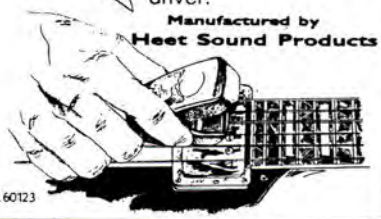

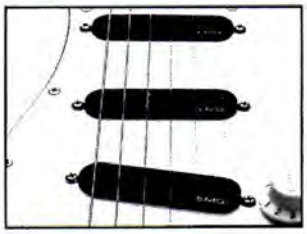

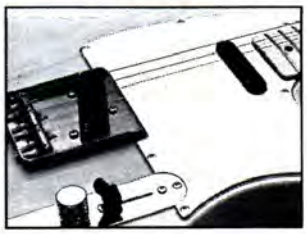

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great loves are rockabilly and the blues. Throughout this whole time I had concentrated heavily on growing as a songwriter. I found all three of the previously mentioned idioms to be limiting to my creative development. I needed a greater sense of melody. This was when I went back to listening to Michael Schenker. In his work I found one of the greatest resources for melodic rock guitar and a perfect deliniation of the role that guitar could play in communicating the melodic message of a song. *Built to Destroy* was the album I concentrated on the most and it has enhanced my writing tremendously. There are a great many lessons for guitarists and songwriters alike to learn from Schenker's work, and now, thanks to you, those lessons have been brought down to earth.

Marc Monte
Brooklyn, NY

Dear GUITAR,

Thanks for spotlighting Johnny Winter in your "Midline" review in your August issue. I agree that *Johnny Winter And* is a great album and essential listening for guitar freaks. But to say that "his star burned only briefly" is doing him a disservice and may discourage people from checking out his other albums. From *The Progressive Blues Experiment* to the present, all his albums have a lot to offer to guitar fanatics. His slide playing on songs like "Black Cat Bone" and "Highway 61 Revisited" is frenzied and furious, but always totally precise and perfectly in tune. Johnny's unique slide style is refreshing in a world of Duane Allman clones. You've got to give Johnny Winter credit for hanging in there.

Dan Rowe
Seattle, WA

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After all the readers polls and critics polls, Ignoble Prizes and Grammy Awards infinitum, we at GUITAR For The Practicing Musician thought it was the perfect time to introduce just what the world needs: another poll!

But this time, rather than looking to the readers or the critics, we went to a most neglected group when it comes to rating and over-rating performers and performances—the performers themselves. Summoning responses from our wide network of practicing musicians, representing the creme de la creme of today's performing rock guitarists, we believe we've put together the poll to (hopefully) end all polls, with pertinent responses to a variety of pungent queries, all revolving around the last year or so on the rock 'n' roll boards of the USA and Europe.

Consider for a minute the concert implications of the I'D LIKE TO JAM WITH question: Vinnie Vincent nose to nose with Al DiMeola, Steve Vai trading solos with Prince, Iron Maiden's Steve Harris onstage with Ian Anderson of Jethro Tull. I'd even pay to see a show like that. Or how about the opening act of UNDISCOVERED GUITAR HEROES? Ever hear of Little Doyle Bramhall or Colin James? Maybe next year they will be names as familiar in your household as Wheaties, Cheerios and Tony MacAlpine.

Since musicians are also fans themselves, questions relating to best ALBUM, SOLOIST and LIVE BAND do much to reveal that the offstage taste of your favorite pro is not so different from the man on the street who only noodles. If you inspect the parentheses on SOLOIST and LIVE BAND you will see not only who the particular player liked, but in many cases what particular solo grabbed them the most, and where they caught their favorite band in action. Maybe you were there, too, and didn't even recognize that long-haired fellow in shades grooving next to you.

Finally, who but the musician who was there would be the best source for questions on BEST-SOUNDING HALL (a much-needed study), favorite PERSONAL PERFORMANCE and TRACK?

Informed with the hands-on expertise of these traveling craftsmen, we are proud to present GUITAR'S ARENA ROCK POLL.

THE ARENA ROCK POLL

Commentary by Bruce Pollock

LESLIE WEST
BEST-SOUNDING HALL: Felt Forum, NYC
SOLOIST: Eddie Van Halen ("Why Can't This Be Love")
LIVE BAND: Van Halen (Boulder, CO)
ALBUM: *5150* by Van Halen
TRACK: "Theme from an Imaginary Western"
UNDISCOVERED GUITAR HERO: Bob Gam

GEORGE LYNCH/DOKKEN
BEST-SOUNDING HALL: The VFW hall in Downey, CA
SOLOIST: Steve Vai ("Blue Powder")
LIVE BAND: Metallica (Felt Forum, NYC)
ALBUM: *Freddy Kruger's Greatest Hits*
PERSONAL PERFORMANCE: The day I fainted onstage in Albuquerque, NM
TRACK: "Till the Living End"
UNDISCOVERED GUITAR HERO: Paul Gilbert
I'D LIKE TO JAM WITH: Poison

VIVIAN CAMPBELL/WHITESNAKE
BEST-SOUNDING HALL: Universal Ampitheater, LA
SOLOIST: Steve Vai ("Shy Boy")
LIVE BAND: Steve Winwood
ALBUM: *So* by Peter Gabriel
PERSONAL PERFORMANCE: Sellend Arena, Fresno, CA (1985)
TRACK: "Rainbow in the Dark"
UNDISCOVERED GUITAR HERO: Gary Moore
I'D LIKE TO JAM WITH: Robert Plant

CARLOS CAVAZO/QUIET RIOT
BEST-SOUNDING HALL: Osaka, Japan
SOLOIST: Allan Holdsworth ("Panic Station")
LIVE BAND: Judas Priest
ALBUM: *Alone But Never Alone* by Larry Carlton
PERSONAL PERFORMANCE: Osaka, Japan
TRACK:"Still of the Night"
UNDISCOVERED GUITAR HERO: Mark Ferrari & Brian Jay/Keel
I'D LIKE TO JAM WITH: Allan Holdsworth

LARRY CARLTON
BEST-SOUNDING HALL: Great American Music Hall, S.F.
SOLOIST: Kirk Whalum
LIVE BAND: Lionel Richie
ALBUM: *Ballads* by John Coltrane (CD)
PERSONAL PERFORMANCE: Everywhere in Texas
TRACK: "So What"

JIMMY VAUGHAN/FABULOUS THUNDERBIRDS
BEST-SOUNDING HALL: Austin Opra House, Austin, TX
SOLOIST: Jerry Byrd
LIVE BAND: ZZ Top
ALBUM: *Blues Cruise* by Denny Freeman
PERSONAL PERFORMANCE: Federal Prison, Big Springs, TX
TRACK: "Look at That, Look at That"
UNDISCOVERED GUITAR HERO: Little Doyle Bramhall
I'D LIKE TO JAM WITH: Los Lobos

KIRK HAMMETT/METALLICA
BEST-SOUNDING HALL: The Spectrum, Philadelphia, PA
SOLOIST: Jeff Beck ("Ambitious")
LIVE BAND: Rush (Cow Palace, San Francisco, CA)
ALBUM: *Coming Fire* by Samheim
PERSONAL PERFORMANCE: Osaka, Japan
TRACK: "Master of Puppets"
UNDISCOVERED GUITAR HERO: Joe Satriani
I'D LIKE TO JAM WITH: Samheim

STEVE HARRIS/IRON MAIDEN
BEST-SOUNDING HALL: Leiden, Holland
SOLOIST: Steve Vai
ALBUM: *Rage for Order* by Queensryche
PERSONAL PERFORMANCE: Leiden, Holland
TRACK: "Heaven Can Wait"
UNDISCOVERED GUITAR HERO: Paul Chapman/Waysted
I'D LIKE TO JAM WITH: Ian Anderson

RIK EMMETT/TRIUMPH
BEST-SOUNDING HALL: Reunion Arena, Dallas, TX and Centrum, Worchester, MA
SOLOIST: Larry Carlton ("Emotions Wound Us So")
LIVE BAND: Yngwie Malmsteen (The Spectrum, Philadelphia, PA)
ALBUM: *Tones* by Eric Johnson; *Alone But Never Alone* by Larry Carlton
PERSONAL PERFORMANCE: Maple Leaf Arena, Toronto (1/9/87) TRACK: "Suitcase Blues," "Epilogue"
UNDISCOVERED GUITAR HERO: Colin James, Jeff Healy
I'D LIKE TO JAM WITH: Steve Vai

TONY MACALPINE
SOLOIST: Scott Henderson ("Cat Tails")
LIVE BAND: Simple Minds (Greek Theater in LA)
TRACK: "Tears of Sahara" and "The King's Cup"
UNDISCOVERED GUITAR HERO: Steve Stevens
I'D LIKE TO JAM WITH: Eddie Van Halen

HOWARD LEESE/HEART
BEST-SOUNDING HALL: Nahk Hall, Tokyo
SOLOIST: Eric Johnson
LIVE BAND: Van Halen
ALBUM: *5150* by Van Halen
PERSONAL PERFORMANCE: Nahk Hall, Tokyo
TRACK: "Wait for an Answer"
UNDISCOVERED GUITAR HERO: Eric Johnson
I'D LIKE TO JAM WITH: Billy Gibbons

DAVID T. CHASTAIN
BEST-SOUNDING HALL: Bogart's, Cincinnati, OH
LIVE BAND: Judas Priest
ALBUM: *Somewhere in Time* by Iron Maiden
PERSONAL PERFORMANCE: Bogart's, Cincinnati, OH (5/24/87)
TRACK:"We Must Carry On"
UNDISCOVERED GUITAR HERO: Vinnie Moore
I'D LIKE TO JAM WITH: Jean Luc Ponty

ELLIOT EASTON/THE CARS
BEST-SOUNDING HALL: Hall leading to my bathtub
SOLOIST: Jimi Hendrix ("Voodoo Chile - Slight Return")
LIVE BAND: Neil Young (Madison Square Garden, NYC)
ALBUM: New Cars record
PERSONAL PERFORMANCE At Electric Lady Studios
TRACK: "Double Trouble"
UNDISCOVERED GUITAR HERO: Danny Gatton
I'D LIKE TO JAM WITH: Robbie Robertson

C.C. DEVILLE/POISON
BEST-SOUNDING HALL: Madison Square Garden, NYC
LIVE BAND: Cheap Trick
ALBUM: *Tones* by Eric Johnson; *Speechless* by Albert Lee
PERSONAL PERFORMANCE: The Spectrum, Philadelphia, PA
TRACK: "Talk Dirty to Me"
UNDISCOVERED GUITAR HERO: Steve Morse, Gary Moore
I'D LIKE TO JAM WITH: Steve Morse

JAY JAY FRENCH/TWISTED SISTER
BEST-SOUNDING HALL: Radio City, NYC
SOLOIST: Angus Young ("Who Made Who")
LIVE BAND: AC/DC (Nassau Coliseum, Long Island, NY)
ALBUM: *Who Made Who* by AC/DC
PERSONAL PERFORMANCE: Hammmersmith Odean, London, England (3/24/86)
TRACK: "Come Out and Play"
UNDISCOVERED GUITAR HERO: Dave Meniketti
I'D LIKE TO JAM WITH: Angus and Malcolm Young

JAMES HETFIELD/METALLICA
BEST-SOUNDING HALL: The garage where we rehearse
SOLOIST: Phil Leary/Butthole Surfers ("Lady Smith")
LIVE BAND: Motorhead
ALBUM: *Coming Fire* by Samheim
PERSONAL PERFORMANCE: Jezebel's Bar in Anaheim, CA
TRACK: "Damage, Inc."
UNDISCOVERED GUITAR HERO: James McDaniels/Spastic Children
I'D LIKE TO JAM WITH: Samheim

MICHAEL WILTON/QUEENSRYCHE
BEST-SOUNDING HALL: Nassau Coliseum, Long Island, NY
LIVE BAND: Ratt
ALBUM: *Soaring Through the Night* by Al DiMeola
PERSONAL PERFORMANCE: Albuquerque, NM
TRACK: "Chemical Youth (We Are Rebellion)"
UNDISCOVERED GUITAR HERO: Steve Morse
I'D LIKE TO JAM WITH: Steve Morse

BILLY DUFFY/THE CULT
BEST-SOUNDING HALL: Madison Square Garden, NYC
SOLOIST: Steve Stevens ("Red House" live)
ALBUM: *Whitesnake* by Whitesnake
TRACK: "Bad Fun"
UNDISCOVERED GUITAR HERO: Any starving blues artist
I'D LIKE TO JAM WITH: Paul Rodgers

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NEAL SCHON/JOURNEY
BEST-SOUNDING HALL: The Meadowlands, E. Rutherford, NJ
SOLOIST: Eddie Van Halen ("Dreams")
LIVE BAND: Bruce Springsteen
ALBUM: *So* by Peter Gabriel
PERSONAL PERFORMANCE: Cow Palace, San Francisco, CA
TRACK: "I'll Be All Right Without You"
UNDISCOVERED GUITAR HERO: Carlos Rios
I'D LIKE TO JAM WITH: Eddie Van Halen

VINNIE VINCENT
BEST-SOUNDING HALL: Reunion Hall, Dallas, TX
SOLOIST: Allan Holdsworth ("Metal Fatigue")
LIVE BAND: Iron Maiden (Long Beach Arena, Long Beach, CA)
ALBUM: *Magic Touch* by Stanley Jordan
PERSONAL PERFORMANCE: El Paso, TX (3/26/87)
TRACK: "Boyz Are Gonna Rock"
UNDISCOVERED GUITAR HERO: Lenny Breau
I'D LIKE TO JAM WITH: Al DiMeola

MICK MARS/MOTLEY CRUE
BEST-SOUNDING HALL: Long Beach Arena, Long Beach, CA
SOLOIST: Steve Vai
LIVE BAND: David Lee Roth
ALBUM: *Doobie Brothers Greatest Hits, Vol. 1*
PERSONAL PERFORMANCE: Memphis, TN
TRACK: "Bad Boy Boogie"
I'D LIKE TO JAM WITH: Leslie West

ADRIAN SMITH/IRON MAIDEN
BEST-SOUNDING HALL: Hammersmith Odean, London, England
SOLOIST: Steve Vai & Billy Sheehan
LIVE BAND: David Lee Roth
ALBUM: *Strange Behavior* by Saga
PERSONAL PERFORMANCE: Hammersmith Odean, London, England
TRACK: "Stranger in a Strange Land"
UNDISCOVERED GUITAR HERO: Andy Barnett, Kim Mitchell
I'D LIKE TO JAM WITH: Entire Population of Hackney

BOSS SPECIAL SET-UPS/1

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CRAIG GOLDIE/DIO
BEST-SOUNDING HALL: The Spectrum, Philadelphia, PA
SOLOIST: Ritchie Blackmore ("Star Gazer")
LIVE BAND: David Lee Roth (Forum in LA)
ALBUM: *Agent Provocateur* by Foreigner
PERSONAL PERFORMANCE: San Diego Sports Arena, San Diego, CA (8/86)
TRACK: "Time to Burn," "Don't Talk to Strangers"
UNDISCOVERED GUITAR HERO: Neal Schon
I'D LIKE TO JAM WITH: I'm already jamming with him

BILLY SHEEHAN/DAVID LEE ROTH
BEST-SOUNDING HALL: Nassau Coliseum, Long Island, NY
SOLOIST: Steve Vai ("Ladies Nite in Buffalo?" live)
LIVE BAND: The Who
ALBUM: *Sod*
PERSONAL PERFORMANCE: The Forum in LA
TRACK: "Elephant Gun"
UNDISCOVERED GUITAR HERO: Paul Gilbert
I'D LIKE TO JAM WITH: Billy Cobham

JOE SATRIANI
BEST-SOUNDING HALL: The Cave, Bergen, Norway
SOLOIST: Steve Vai ("Big Trouble")
LIVE BAND: David Lee Roth (The Cow Palace, San Francisco, CA)
ALBUM: *Control* by Janet Jackson
PERSONAL PERFORMANCE: Stockholm
TRACK: "Not of This Earth" and "Rubina"
UNDISCOVERED GUITAR HERO: Jamie West-Oram/the Fixx
I'D LIKE TO JAM WITH: Todd Rundgren

DAVE MURRAY/IRON MAIDEN
BEST-SOUNDING HALL: Radio City Music Hall, NYC
SOLOIST: Stevie Ray Vaughan ("Voodoo Chile")
LIVE BAND: Pink Floyd
ALBUM: *Live Alive* by Stevie Ray Vaughan
PERSONAL PERFORMANCE: Still to come
TRACK: "Stranger in a Strange Land"
UNDISCOVERED GUITAR HERO: Paul Chapman/Waysted
I'D LIKE TO JAM WITH: Jimmy Page

BRUCE KULICK/KISS
BEST-SOUNDING HALL: Meadowlands, E. Rutherford, NJ
SOLOIST: ("Hear 'N' Aid" long version)
LIVE BAND: Van Halen (Meadowlands, E. Rutherford, NJ)
ALBUM: *5150* by Van Halen
PERSONAL PERFORMANCE: Madison Square Garden (*Asylum* Tour)
TRACK: "King of the Mountain," from *Asylum*
UNDISCOVERED GUITAR HERO: Eric Johnson
I'D LIKE TO JAM WITH: Eddie Van Halen

KEE MARCELLO/EUROPE
BEST-SOUNDING HALL: Warfield Theater, San Francisco, CA
SOLOIST: Steve Vai ("Big Trouble")
LIVE BAND: Eric Clapton
ALBUM: Raised on Radio by Journey
PERSONAL PERFORMANCE: Warfield Theater, San Francisco, CA
TRACK: "Carrie"
UNDISCOVERED GUITAR HERO: Ollie/Platto
I'D LIKE TO JAM WITH: Allan Holdsworth

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This is it!!! Everything you learned before is used to get you into the most advanced riffs and tricks. Advanced scales like harmonic minor diminished, advanced bidextral hammer-ons and more. Also many solos to play to get you out front where you always wanted to be 59.95

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STEVE VAI/DAVID LEE ROTH
BEST-SOUNDING HALL: Sandstone Ampitheater, Kansas City, KS
SOLOIST: Joe Satriani ("Rubina")
ALBUM: *Big World* by Joe Jackson
PERSONAL PERFORMANCE: Madison Square Garden, NYC
TRACK: "Big Trouble"
UNDISCOVERED GUITAR HERO: Joe Satriani
I'D LIKE TO JAM WITH: Prince

STEVIE RAY VAUGHAN
LIVE BAND: Robert Cray (The Redo, Dallas, TX)
ALBUM: *Tuff Enuff* by the Fabulous Thunderbirds
PERSONAL PERFORMANCE: The Riverboat, New Orleans
UNDISCOVERED GUITAR HERO: Colin James
I'D LIKE TO JAM WITH: Eric Clapton

BRAD GILLIS/NIGHT RANGER
BEST-SOUNDING HALL: Budokan, Tokyo
LIVE BAND: Genesis
ALBUM: *So* by Peter Gabriel
PERSONAL PERFORMANCE: Mountainaire concert
TRACK: "Big Life"
UNDISCOVERED GUITAR HERO: Tony MacAlpine
I'D LIKE TO JAM WITH: Phil Collins

JEFF WATSON/NIGHT RANGER
LIVE BAND: Stephen Wright
PERSONAL PERFORMANCE: Mountainaire concert
TRACK: "Rain Comes Crashing Down"
UNDISCOVERED GUITAR HERO: Dan Chauncey
I'D LIKE TO JAM WITH: Steve Vai

GARY ROSSINGTON
BEST-SOUNDING HALL: Fox Theater, Atlanta, GA
SOLOIST: The Edge ("With or Without You")
LIVE BAND: ZZ Top (Idaho Falls, ID)
ALBUM: *August* by Eric Clapton
PERSONAL PERFORMANCE: Fox Theater, Atlanta, GA
TRACK: "Return to the Scene of the Crime"
UNDISCOVERED GUITAR HERO: Duncan Cameron
I'D LIKE TO JAM WITH: Eric Clapton

BLACKIE LAWLESS/W.A.S.P.
BEST-SOUNDING HALL: Villa Real, McAllen, Tx
SOLOIST: David Gilmour ("Comfortably Numb")
LIVE BAND: Elvis Presley
ALBUM: *5150* by Van Halen
PERSONAL PERFORMANCE: Salt Palace, Salt Lake City, UT
TRACK: "Restless Gypsy"

RICHIE SAMBORA/BON JOVI
BEST-SOUNDING HALL: The Meadowlands, E. Rutherford, NJ
SOLOIST: Steve Vai
LIVE BAND: Peter Gabriel
ALBUM: *The Joshua Tree* by U2
TRACK: "Wanted Dead or Alive"
UNDISCOVERED GUITAR HERO: Matthias Jabs
I'D LIKE TO JAM WITH: Jeff Beck

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Musical Selections by John Stix

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#1 "Say It (Over and Over Again)" from *Ballads*, by John Coltrane/MCA Impluse

LARRY: That's John Coltrane playing a beautiful melody. I don't remember the name of it because it's not important. It's understated. He is playing with warmth, feel and tone, and he picked a song that has a wonderful melody. There is nothing to impress you with technique, still it takes tons of technique to be able to play those opening notes and have it immediately grab you. As I've said in the past, that's a great lesson for anyone who wonders how to play a song. Try to play the melody and make it feel and sound like something. Forget about soloing, forget about technique or the blues. Take a well-written tune and make a room calm down in two bars. That's what John did. The opening notes and the whole mood of everything is commanded by that man's horn, hard work, diligence and the big gift. There's a lot of effort involved to sound gentle. John is the man for me.

#2 "Don't Want You Know More/Not My Cross to Bear" from *I'm No Angel*, by Gregg Allman/Epic

LARRY: I enjoyed the tone on the guitar, the sound. The overall performance sounded like somebody took all the heart out of it so it would go on the tape clean. It was the blues being played much too cleanly. Even the recording quality was real hi-fi. I didn't get the emotion of five guys into that tune. I got separation of sound. It sounded safe. The only surprises were in the arrangement. Then it was played to a tee. The arrangement was nice, but it's like 'Yes, we did it,' not 'Yeah, we got it.' The guitarist definitely has a feel for the blues; he just sounded so safe, so rehearsed. It was 'This is what I want them to hear me do this time,' rather than 'This what I do and I'd like them to hear that.' It was presented rather than captured. It felt a little squeaky clean.

That was the Gregg Allman Band.

LARRY: Duane Allman came out there and played it at ya. He was great. The way we use the vocabulary is the only thing that distinguishes all of us. I play the same licks that B.B. (King) plays. I loved them, but they're his. They sound different because they mean something different to me. I heard direct cops of my licks from the gentleman who played on this Gregg Allman track. I heard one note for note and watched it go by. It hadn't become his yet. It was just a set of notes. There is a way and a time that lick will become his. It won't sound like a Larry Carlton lick and I probably learned

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it from Robben Ford. We all do it. To make them our own is where personality comes in.

#3 "Hero Without Honor" from *Mind's Eye*, by Vinny Moore/Shrapnel

LARRY: Whoever it was, I appreciate the whole thing for its simplicity. The guy has good bending technique. The touch stuff was all real good. That's all I can say. I don't listen to this kind of music—this kind of two chord power thing. The people he is trying to reach will respond quicker than I will. I'm not sure what I'm supposed to appreciate from it. In all honesty, as I listen to it from my generation of guitar players, I'm not sure I can appreciate what he's doing 'cause I don't care if it's hard that he's learned how to do all of that. I've heard all those notes before. I think guitar playing is in transition. The young guys have drawn from what they like, like I did, and eventually it will become what it's going to become. If I had heard this seven years ago, when nobody else was doing this, I'd go, 'Man I don't know if he can play any changes, but he sure has a neat tone and some neat phrasing going on.' But it seems that every time you turn on the radio you hear somebody like this. It's like they stayed at home, worked it out, and now they're making records.

#4 "Cause We've Ended as Lovers" from *Jeff Beck Live in Japan* (board tape)

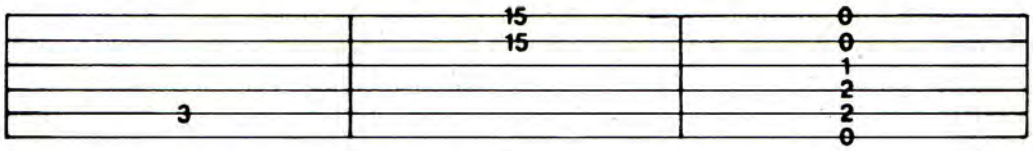
LARRY: Who wrote that?

Stevie Wonder.

LARRY: The composition is so nice, and because it's a good song that immediately puts it on a level that commands listening. On some of the material we've talked about, when the composition isn't as good, then the guitar player can't sound as good because the things that are built into the song aren't as good. I don't know how long ago that live version was done. With Jeff's rawness you can feel him. You can feel Beck through the tape. Some places it's out of tune, some places a little trite because there's major 7th chords going on. But he always finds something good for my ears. I say, oh well, and then he'll hit one and I'll go, yeah. He has instinct within his vocabulary. He's not a jazz player. I don't know if he's ever studied. None of that matters because he has strong instinct. That's what I hear in his playing. That makes you want to accept it, because he's going to hit you with a good one. It's just a matter of whether it's this bar or the next bar. I've always felt that way about his playing. I disagree partially with what I hear and then he always gives me one for my ear and heart and I go, yeah. Nice. He makes statements to you. He doesn't blow at you all the time. I appreciate him.

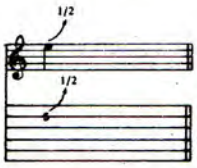
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

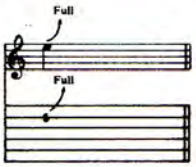


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

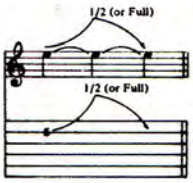
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



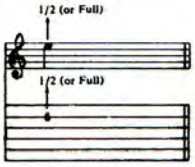
BEND: Strike the note and bend up ½ step (one fret).



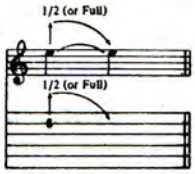
BEND: Strike the note and bend up a whole step (two frets).



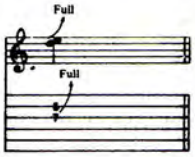
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



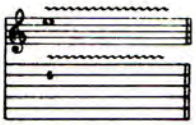
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



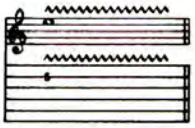
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



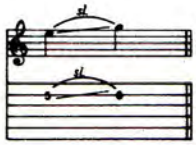
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



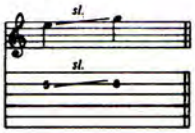
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



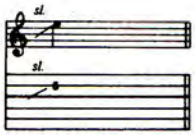
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



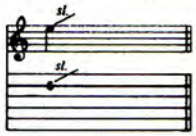
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



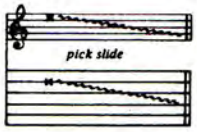
SLIDE: Same as above, except the second note is struck.



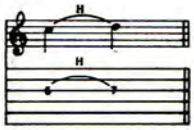
SLIDE: Slide up to the note indicated from a few frets below.



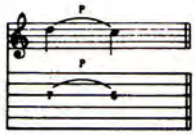
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



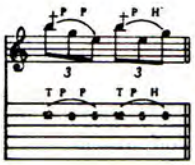
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



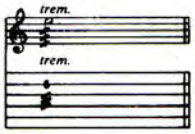
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



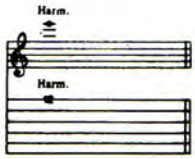
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



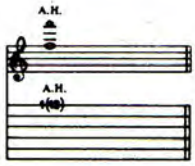
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



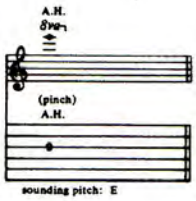
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.

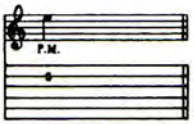


ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

PERFORMANCE NOTES

by Andy Aledort

WANTED DEAD OR ALIVE

This song is reminiscent of late 60's, early 70's rock like "Can't Find My Way Home," by Blind Faith (GUITAR, December 1986). The intro features a 12-string acoustic guitar playing a line doubled by the keyboards. This line is much easier to play than it appears to be. The rhythm guitar during the verse and chorus features a combination of chords and single note lines which fill out the spots between the chord accents. The lead guitar in the second chorus features lines based on D pentatonic minor (D,F,G,A,C). The guitar solo features tasteful use of octaves (bar 1) and root/fifth chords (bar 4), along with a powerful attack producing a wide variety of artificial harmonics. This solo is also based on D pentatonic minor and at times is curiously reminiscent of Leslie West. This is a great tune to play by yourself or work out with a band, as you'll be getting a lesson in solid acoustic rhythm guitar, as well as powerful, succinct, lead guitar.

GIRLS, GIRLS, GIRLS

This song has been transcribed with the low E string tuned down to D; it can also be played by tuning the guitar down a whole step, so that an E chord will probably sound a "concert pitch" D chord. Tuning the entire guitar down a whole step will make for different fingerings, and all chord names would move up a whole step (for the verse, G,C5,G,D becomes A,D5,A,E). Tuning down this way is something Motley Crue has been known to do in the past. The basic rhythm part introduced during the intro (bars 9-16) is essentially the same as that during the chorus. All the tremolo bar usage during the verse is to be sounded as a quick drop and release, a pulse, on beat 3½ of bars 2,4 and 6. The rhythm part during the bridge varies between the "Chuck Berry"-type root/fifth, root/sixth, root/seventh chords and straight rhythm playing in relative minor (from a D major tonality to a B minor tonality). At the end of the bridge there is a riff which utilizes artificial harmonics in conjunction with the tremolo arm. To achieve the proper sound you should "rake" across the strings at the 22nd fret, getting some fingertip into the attack to sound the harmonics. When tuned down a whole step these harmonics can be reproduced by playing natural harmonics at the fifth fret (4th, 3rd, and 2nd strings). Mick Mars' guitar solo is based primarily on D pentatonic minor (D,F,G,A,C) with the occasional use of the 9th (D). The final riff during the free time section is a fast, legato descending run based on D Dorian (D,E,F,G,A,B,C) and D Mixolydian (D,E,F#,G,A,B,C).

THE ATTITUDE SONG

Steve Vai, Frank Zappa's "Little Italian virtuoso," released this tune on his first self-made album, *Flexable*, introducing guitar fanatics to Steve's brand of axe wielding. This tune features shifting time signatures (7/16 to 2/8 to 4/4, back to 7/16), which aren't as difficult to recreate as they seem. There is, however, a liberal amount of overdubbing, sometimes stacking four guitars playing single note lines. These sections will be difficult (if not occasionally impossible) to recreate on one guitar. Believe it or not, the chord progression is almost like a blues, in that the basic changes used are I, IV and V in the key of A (A,D and E respectively). One technique Steve frequently uses when overdubbing single note lines is maintaining the interval of a fourth, such as in bars 23-26; he also uses the interval of a fifth (bar 49) and stacked thirds (bars 50-52). The single-note guitar solo (bars 60-67) is based primarily on the E blues scale (E,G,A,Bb,B,D) with the occasional use of the second (F#) and sixth (C#) degrees. The riff in bar 69 on beats 3 and 4 is meant to be played as a rhythmically even series of thirteen notes over two beats; you can also think of it as a septuplet (7 notes) on beat 3 and a sextuplet (6 notes) on beat 4, although this is not exactly what is intended. The riff in bar 74 and the first two beats of 75 is based on E Dorian (E,F#,G,A,B,C#,D) and the riff in bar 76 is just an ascending symmetrical pattern. Steve rounds out the tune with a melody based on E Mixolydian (E,F#,G#,A,B,C,D), harmonized in fourths and thirds. Overdub all the parts on a 4 or 8-track machine, or work the tune out to play live, either with a trio, tackling all the parts yourself or with four guitarists, if you can persuade them. Steve would be proud.

KID CHARLEMAGNE

Steely Dan is one of a small number of bands that expanded the range of rock music by fusing elements of pop, R&B, blues and jazz, creating a unique, highly identifiable sound. "Kid Charlemagne" is a classic example of what their music is all about, from the predominance of "jazz" chords (G6,F6/9,Bb9/13) during the verse, to Larry Carlton's jazzy solo, all played over a heavy pop/funk groove. A study of just the chording during each section of the tune is a feast in itself, as the tune is filled with great examples of voice-leading over fairly complex chord progressions, along with funky syncopations. Learn all rhythm parts exactly as written, before expanding on them, as they will provide a great lesson in funky rhythm guitar and jazz harmony simultaneously. It would be beneficial also to analyze the chord progression. Here, for example in the verse you'll find: Am (Im key of Am, VIm in key of C), G6 (bVII6 or V6), F 6/9 (bVI6/9 or IV6/9), Bb9/13 (bII9/13 or bVII9/13), etc. Larry's first solo utilizes arpeggios along with a scalar approach to follow the changes during the solo; study and analyze his lines on each chord, noticing his use of pentatonics, arpeggios and wide intervals. His solo during the outro features a shift in tonality to Cmajor, and his lines are based primarily on C pentatonic major (C,D,E,G,A) with the occasional use of C pentatonic minor (C,Eb,F,G,Bb).

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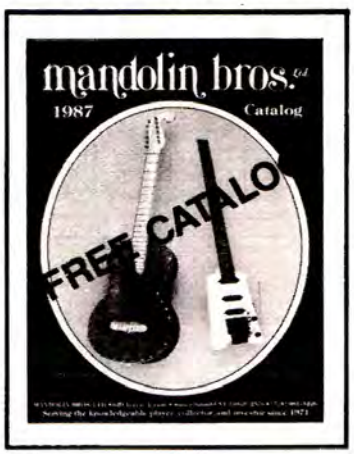

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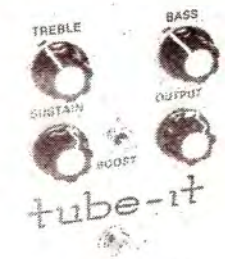

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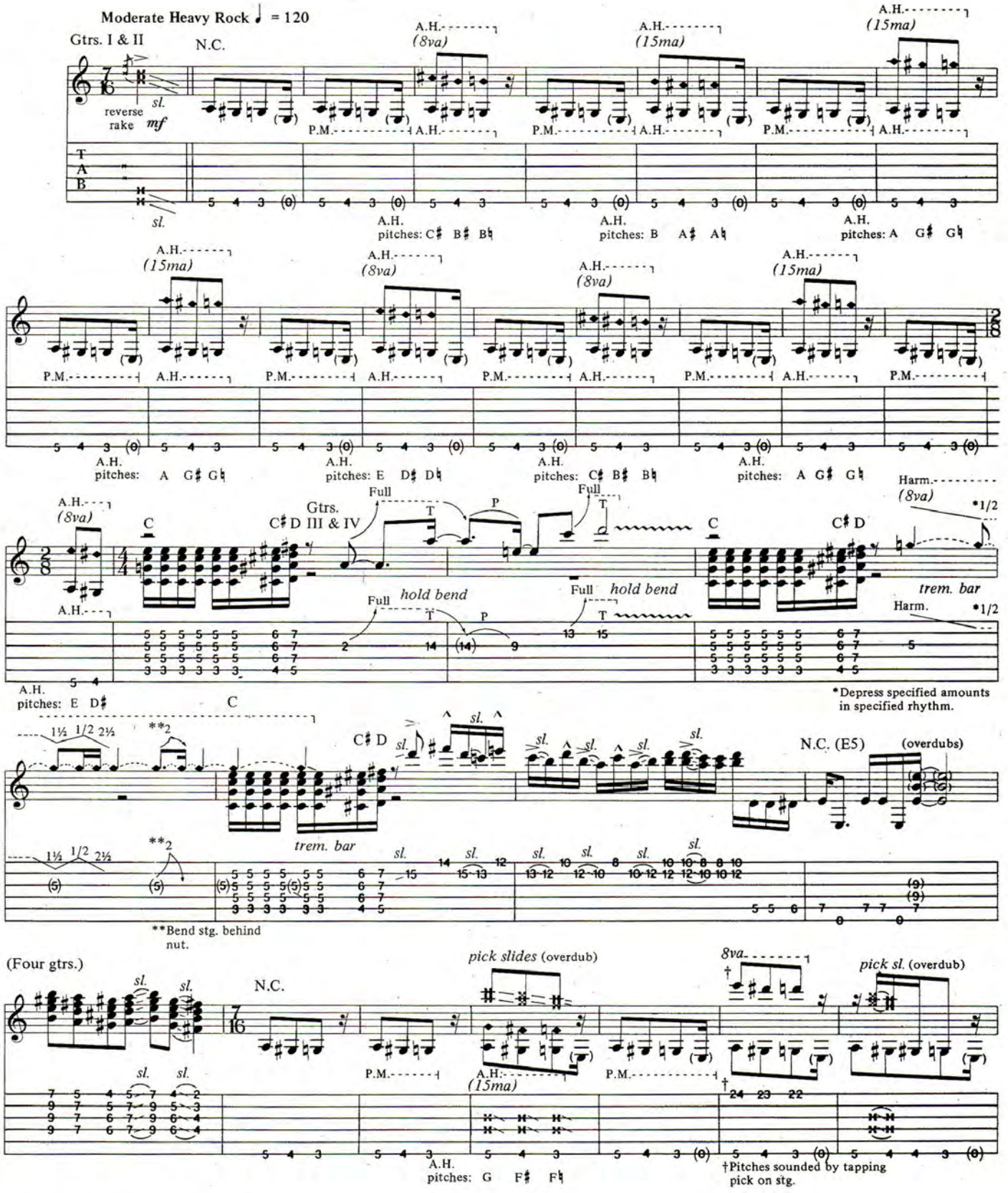
Tablature Explanation page 21

THE ATTITUDE SONG

As Recorded by Steve Vai
(From the album Flexable/Important Records)

Music by Steve Vai



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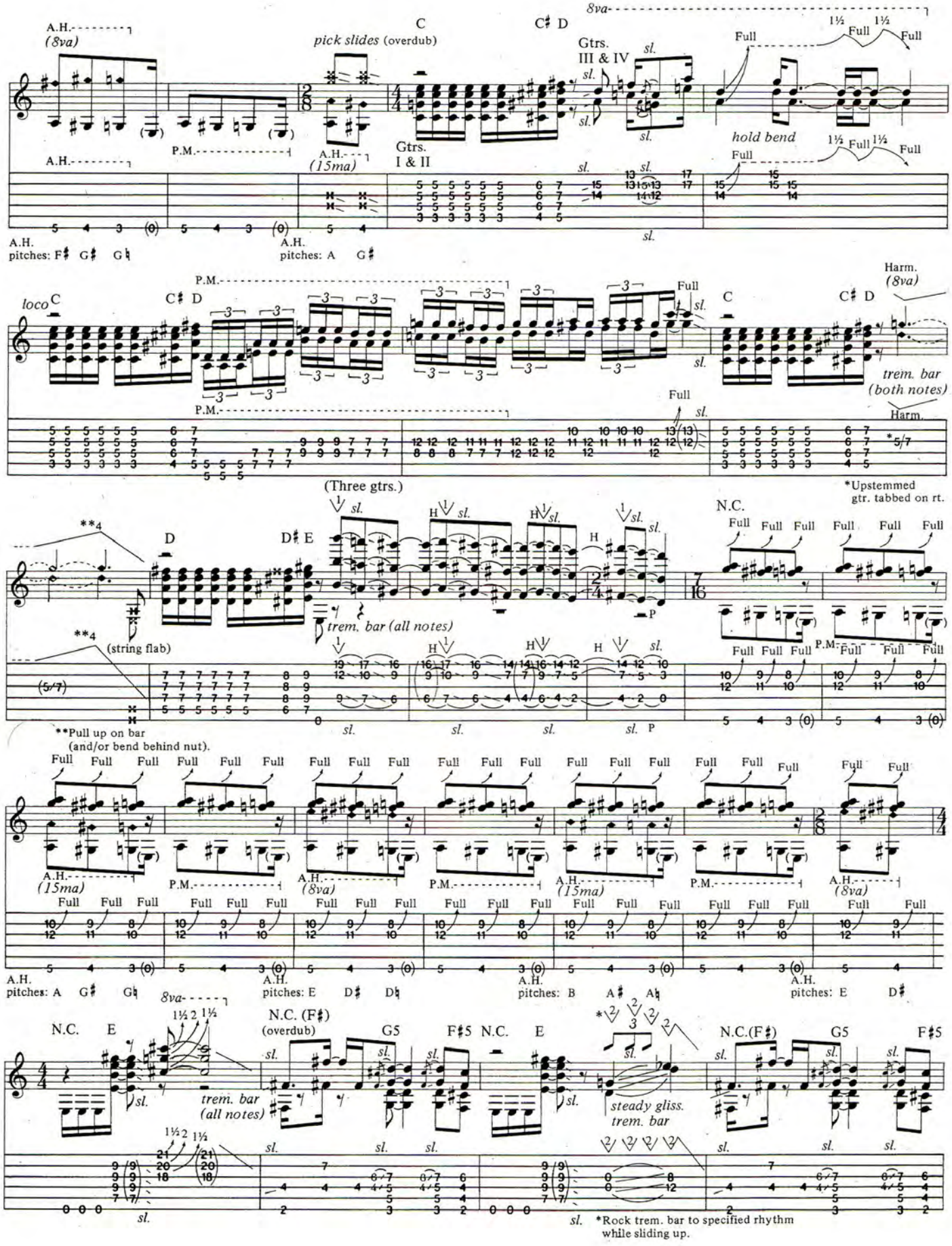
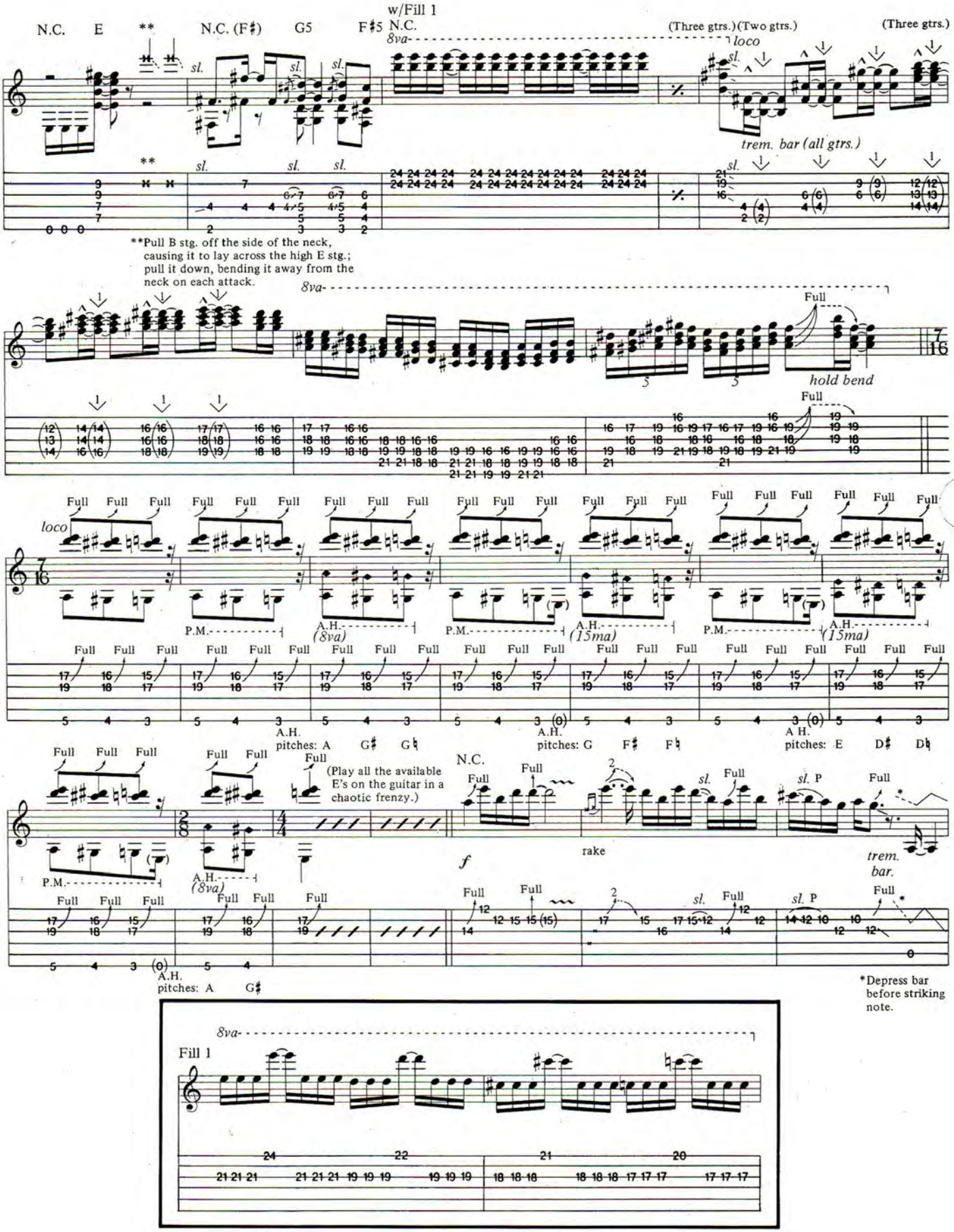
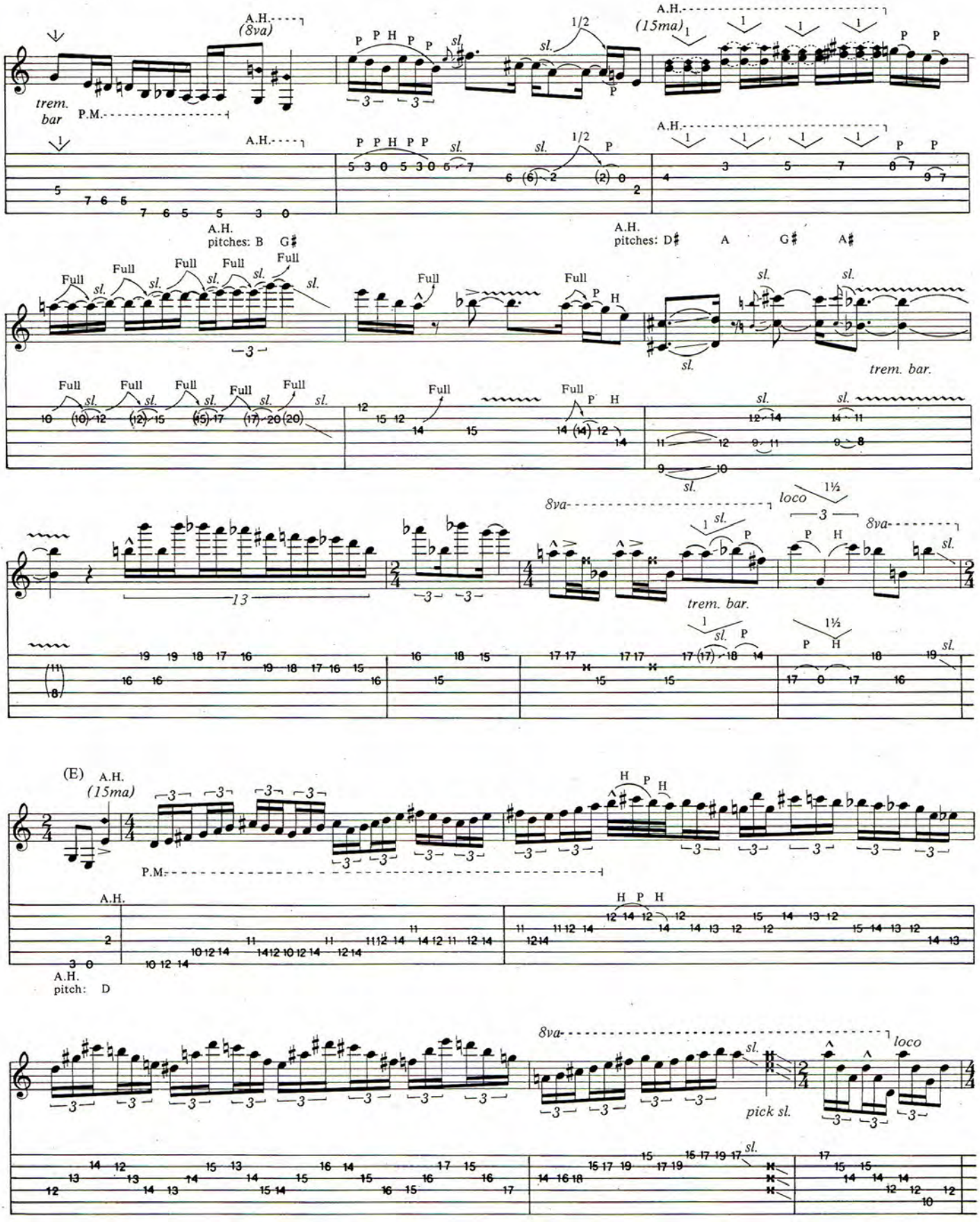
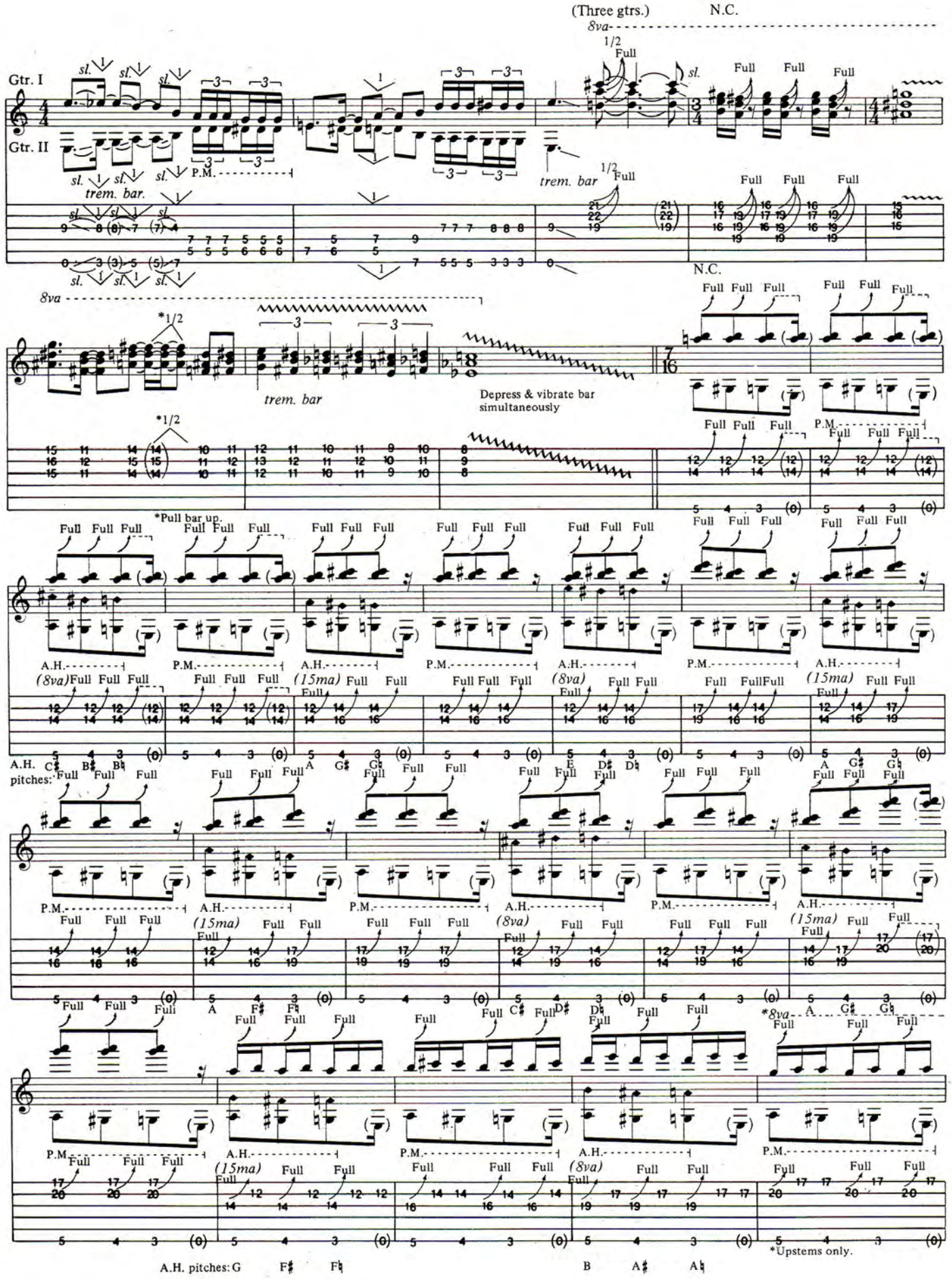
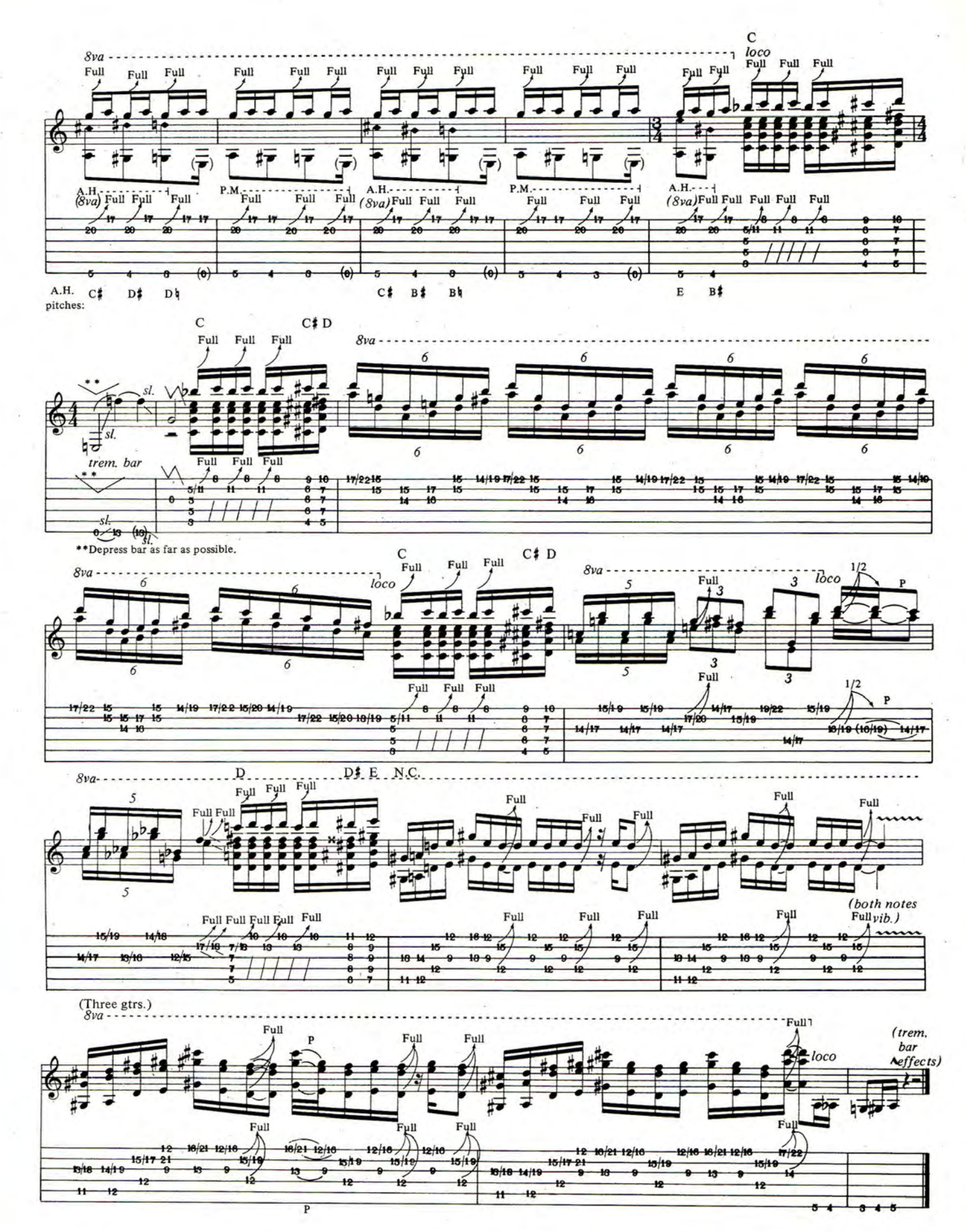

A.H.
(8va)
pick slides (overdub)
C
C♯ D
8va
Gtrs. III & IV
Full
1½ Full 1½ Full
P.M.
A.H.
(15ma)
Gtrs. I & II
hold bend
A.H. pitches: F♯ G♯ G♮
A.H. pitches: A G♯
loco
Harm.
(8va)
trem. bar (both notes)
*5/7
*Upstemmed gtr. tabbed on rt.
(Three gtrs.)
D
D♯ E
**4
(string flab)
trem. bar (all notes)
N.C.
**Pull up on bar (and/or bend behind nut).
A.H. pitches: A G♯ G♮
A.H. pitches: E D♯ D♮
A.H. pitches: B A♯ A♮
A.H. pitches: E D♯
N.C. (F♯)
(overdub)
G5
F♯5
N.C.(F♯)
steady gliss. trem. bar
*Rock trem. bar to specified rhythm while sliding up.


w/Fill 1
N.C. E ** N.C. (F♯) G5 F♯5 N.C.
8va
(Three gtrs.) (Two gtrs.) (Three gtrs.)
loco
sl.
trem. bar (all gtrs.)
**Pull B stg. off the side of the neck, causing it to lay across the high E stg.; pull it down, bending it away from the neck on each attack.
Full
hold bend
loco
P.M.
A.H. (8va)
A.H. (15ma)
A.H. pitches: A G♯ G♮
A.H. pitches: G F♯ F♮
A.H. pitches: E D♯ D♮
(Play all the available E's on the guitar in a chaotic frenzy.)
N.C.
f
rake
trem. bar.
*Depress bar before striking note.
Fill 1


A.H.
(8va)
trem. bar
P.M.
A.H.
(15ma)
A.H. pitches: B G♯
A.H. pitches: D♯ A G♯ A♯
Full
sl.
trem. bar.
8va
loco
(E)
A.H.
(15ma)
P.M.
A.H. pitch: D
pick sl.


(Three gtrs.)
N.C.
8va
Gtr. I
Gtr. II
sl.
P.M.
trem. bar.
trem. bar
1/2
Full
*1/2
Depress & vibrate bar simultaneously
*Pull bar up.
A.H.
(8va)
(15ma)
A.H. pitches: C♯ B♯ B♮ A G♯ G♮ E D♯ D♮ A G♯ G♮
A.H. pitches: G F♯ F♮ B A♯ A♮
*8va
*Upstems only.


8va
C
loco
Full
A.H.
P.M.
(8va)
A.H. pitches:
C♯ D♯ D♮
C♯ B♯ B♮
E B♯
C♯ D
sl.
trem. bar
**Depress bar as far as possible.
1/2
P
D
D♯ E N.C.
(both notes vib.)
(Three gtrs.)
(trem. bar effects)

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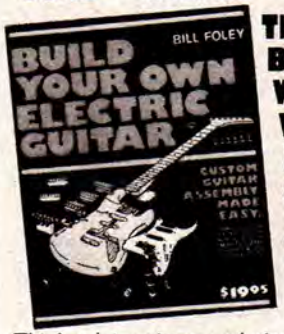

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GUITAR QUESTIONS

P.O. Box 1490 Port Chester, N.Y. 10573

by Barry Lipman

QUESTION: How can I adjust my tremolo for best possible performance?—Robert Zabowski/Saskatchewan, CN.

ANSWER: That depends on your definition of the best possible performance, as well as on what type of tremolo you wish to adjust. Most folks prefer both some upwards and a lot of downwards pitch effect. Other aspects of performance include tuning stability and ease of use.

This month I'll discuss the type of bridge that has a rear spring-cavity and pivots on its front edge. This type includes the Floyd Rose. I will cover the other types in months to come. All the adjustments that follow are best performed with the strings on and tuned to pitch and the lock-nut unlocked. Rear-spring type bridges float best when adjusted to about ¼" above the guitar's top surface. This allows ample room for pulling back on the bar. The neck-angle must often be adjusted to keep the strings close to the frets when the bridge is set up that high (see Guitar Questions, October 1986 for more on neck-angles).

Bridge-height is adjusted by the two pivot-screws at either sides of the front edge of the bridge. The higher the bridge, the farther back you can pull the bar before the guitar body gets in the way. If you adjust the bridge too high it may become unstable on its mounts; to be safe don't go much over ¼" unless your posts sit in metal threaded inserts.

For guitars of fixed neck-angles, such as glued-in or neck-through types, it is possible and sometimes necessary to rout out wood from behind the bridge for substantial upwards pitch effect. The bridge's tilt should be adjusted so the bridge is close to level with the top surface of the guitar when tuned to pitch. Most players who like a lot of pull-back prefer a slight forward tilt. Bar-height is another factor to check when setting bridge-tilt. Tilt is adjusted by tightening or loosening the screws that hold the spring-claw (the springs attach to the bridge at one end and to the springclaw at the other). With the guitar tuned to pitch, tighten or loosen the screws until about half the desired change of bridge-tilt is accomplished. Then retune to pitch and check your progress. It may take a few tries, but you'll get it right eventually.

If the screws do not allow enough adjustment, add or remove one. It is best to rearrange them so that they are symmetrically placed each time you change their number. It is often necessary to remove some wood from inside the bridge-mortice to allow for unimpeded float. This can be done with a small router, a wood-rasp or a body-file. Remove just enough so the bridge is stopped only when it hits the top of the body. If the springs touch the wood when the T-bar is depressed, you will have to take some wood out from under them.

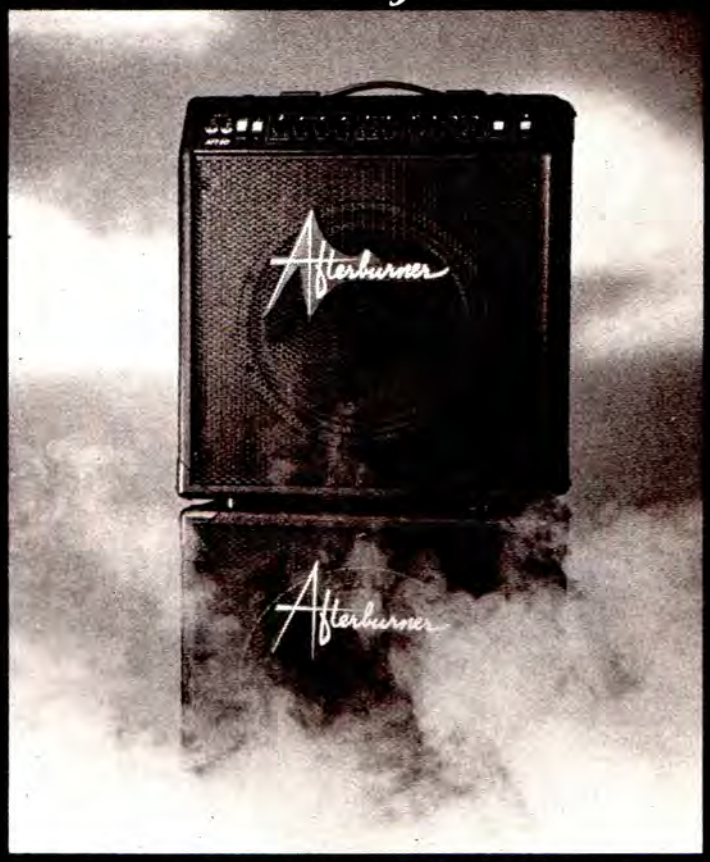
Anything that touches the bridge or the strings during the full range of their travel must be removed to achieve tuning stability. It is easy to see where to remove wood by putting the tremolo through its paces with the rear cover off. Pay particular attention up deep inside where the T-bar's pivot nut and washers are.

With the general bridge-height set and the tilt-angle adjusted, you can fine-adjust the action. This is done by small turns of the two bridge-height adjustment screws. If needed, you can go back a step or so and re-angle the neck to keep the bridge-height correct at your preferred action.

Nut height is a critical adjustment, particularly for the lowest of actions. The

Continued on page 106

0 to 60
in the Flick of a Switch!



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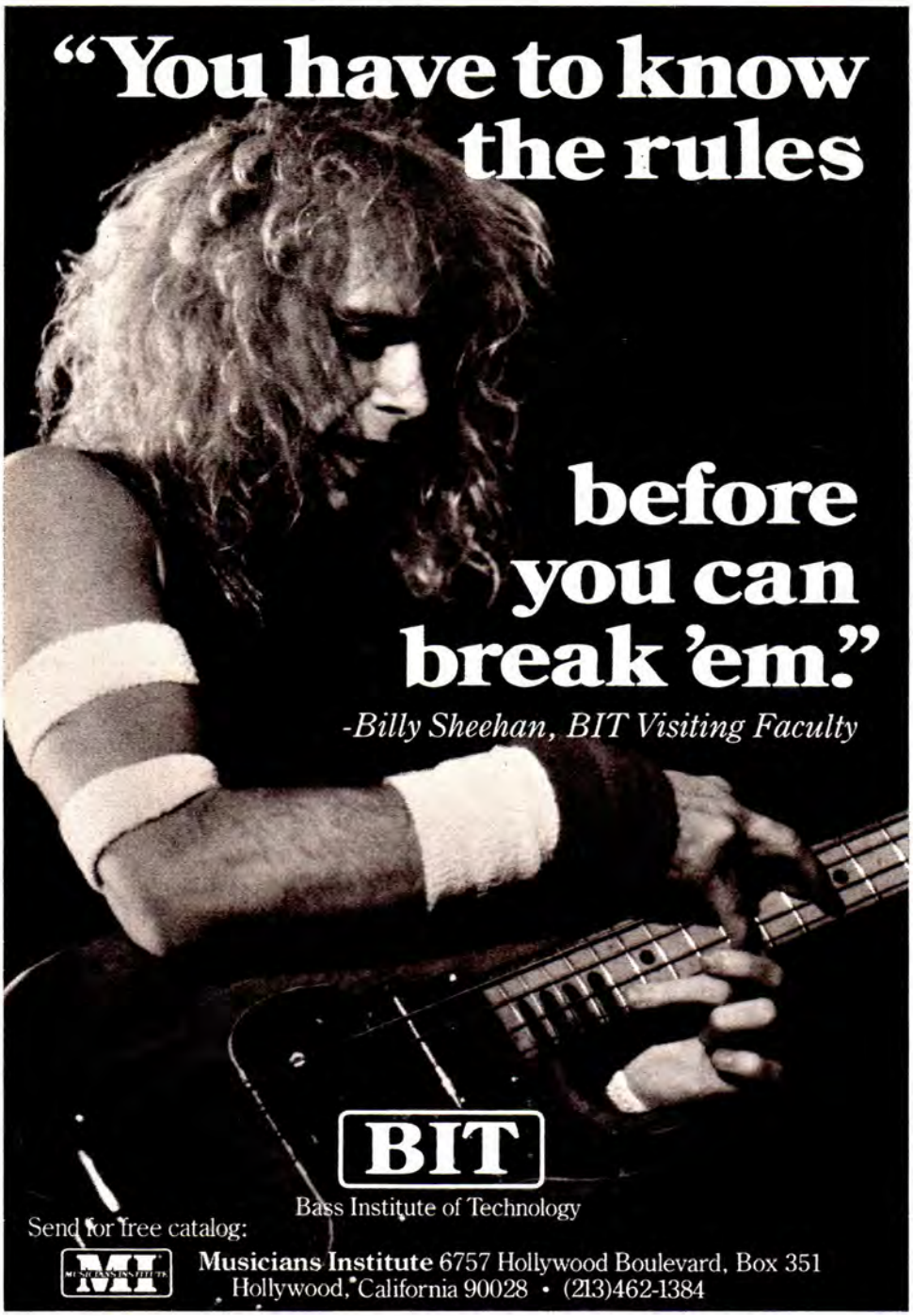
Jame Galloway
846 Johnson St.
Madisonville, LA 70447
(504) 845-2673

I had always hoped that my little recording studio might help a big talent out of the boonies, but after six years of listening I had just about forgotten my original intent. Then I heard a guitarist named John Randolph while running sound for another band at a small club in Illinois and was totally blown away. While the rest of his band, Forced Entry, tuned up, John whipped off a Malmsteen solo, played a Bach prelude and then proceeded to play Van Halen's "Eruption"—all while talking to me. I would walk to California on my knees to get this kid heard!

Janie Paine
Parrot Recording Studios
Davis, IL



Lead guitarist of ten years wants to master rhythm playing. I'd like to hear from others moving in the same direction. Also looking for a new neck for my decapitated Strat.

Steve Hopkins
P.O. Box 946
Circleville, OH 43113

How's it going? I'm living in a small, small town, about 6,000 people, and not too many good guitarists or bassists around. I've got a drummer and a keyboardist, but can't really get off the ground with songwriters. Influences include Vai, Van Halen, Cavazo. I need help!

Troy Bassett
RR 1. S3Z, C7
Merritt, BC V0K 2B2,Canada

15-year-old guitarist looking to join or form hard rock/melodic heavy metal band as soon as possible. Currently taking singing lessons. I practice constantly and try to absorb as much musical knowledge as I possibly can. I am extremely hard-working, dedicated, never give up, and I'm ready to rock! Main influences are Randy Rhoads, George Lynch, Doug Marks, John Norum, Ace Frehley, J.S. Bach and just about any musician who ever made good music. Please contact me as soon as possible.

Dale Hoffman
RD #3, Box 269, Harding Woods
Newfield, NJ 08344
(609) 358-8859

19-year-old guitarist into Zeppelin, Stevie Ray Vaughan, and some classical music, looking for a singer that is heavily influenced by Robert Plant, Rod Stewart, and Elvis. Only this rare white blues voice need respond. Send demo.

Jerry Fulton
210 Linda Lane
Euless, TX 76040

Experienced rock guitarist/composer with professional attitude, equipment and musical background looking to form band or join established act. Will consider relocating. Tape of my original material available on request. Send your tape or correspondence to:

Mark Murphy
P.O. Box 305
Jefferson City, TN 37760
(615) 475-2219

19-year-old blues bassist looking to form a band in the Ventura/Santa Barbara area Also interested in correspondence with musicians of similar tastes.

Erik Imhoff
P.O. Box 118
Ojai, CA 93023

Guitarist looking to join or form band in my area. I enjoy everything from Alan Parsons to Huey Lewis to Judas Priest. This is a generalization; contact with others will determine the outcome of music. Originals and others are fine.

Paddy Monk
3 Palmer Hill Drive
Halifax, Nova Scotia, Canada B3N155
(902) 477-7107

17-year-old beginner guitarist seeks tips, advice and major help! Would like tips on learning to play by ear, learning to read notation, not just tablature, a few licks and scale patterns. Please include return address.

Kathy Taylor
2704 Biscayne
Huntsville, AL 35805

14-year-old lead guitarist who is influenced by most modern metal guitarists such as Yngwie Malmsteen, Paul Gilbert, Tony MacAlpine, Vinnie Moore and Steve Vai, would like to correspond with anyone with similar modern influences to trade licks, scales, exercises, chord progressions, soloing concepts, etc.

Michael Padilla
10430 Wheatland Ave.
Sunland, CA 91040

21-year-old guitarist would like to hear from other male and female guitarists on any new ideas or playing tricks. My main influences are Randy Rhoads and Doug Marks of the Metal Method.

John Berry Hailey
P.O. Box 248
Spencer, TN 38585

13-year-old guitarist would like to correspond with anyone into speed metal, such as Metallica, Anthrax and Slayer. I would like to trade riffs, licks and chord progressions in their style.

Danny Blackler
5065 Bent Tree Ct.
Rockford, IL 61111

I would like to correspond with guitarists into Stanley Jordan, Kenny Burrell and/or Wes Montgomery, or anyone into jazz (Bebop).

Bill Smigo
Y.D.C. P.O. Box 7029
New Castle, PA 16107

Jim Mitchell, where are you? My band needs a bass player. If you know him, have him get in touch with me.

Ryan "K Kid" Garland
RR#2, P.O. Box 227
Winslow, IN 47598
(812) 354-2781

I am a 15-year-old guitarist and I would greatly appreciate any playing tips on Jimmy Page's famous "violin bow technique." I've tried it myself and I just can't get it right. (Hi Sam!)

Joey Butler
RR 3, Box 175
Eldorado, IL 62930

WANTED! HELP! I need info on Modal Theory and Advanced Scale studies or any wild, different or classical sounding scales or licks. Also, if anyone can show me (in Tablature form) the Diatonic Major Scale, Mixolydian or Diminished Arpeggio, I would be more than grateful. Thank you and keep on rockin'.

Rusty Lewis
230 Ridgemont Dr.
Summersville, WV 26651
(304) 872-3606

24-year-old rhythm guitarist/songwriter wishes to correspond with hard rock fans and musicians of all ages.

Pearl Starr
P.O. Box 126
McFarland, KS 66501

Pianists, bassists, axe-masters, send me your riffs! I have not come to bury your work, but to use it. I will look at absolutely any riffs, chops, tips, chord progressions or even technical hints (boiling strings, etc). Advice on singing would be greatly appreciated. Hi Beth!

Mike Zalot (Live)
500 Locust Ave.
Burlington, NJ 08016

Wanted: Advice on how to play bass by ear.

Dave Tillery
Rt. 7, Box 269
McKinney, TX 75069

19-year-old guitarist/songwriter would like to correspond with other guitar players to learn new styles, ideas, licks and tricks. Spent last year as singer for "Fallen Angel," and would now like to learn to play better and maybe form new group. My influences are Tony Iommi, Ritchie Blackmore, Randy Rhoads and Jimmy Page.

Pamela Hawks
P.O. Box 2004
Lancaster, PA 17603

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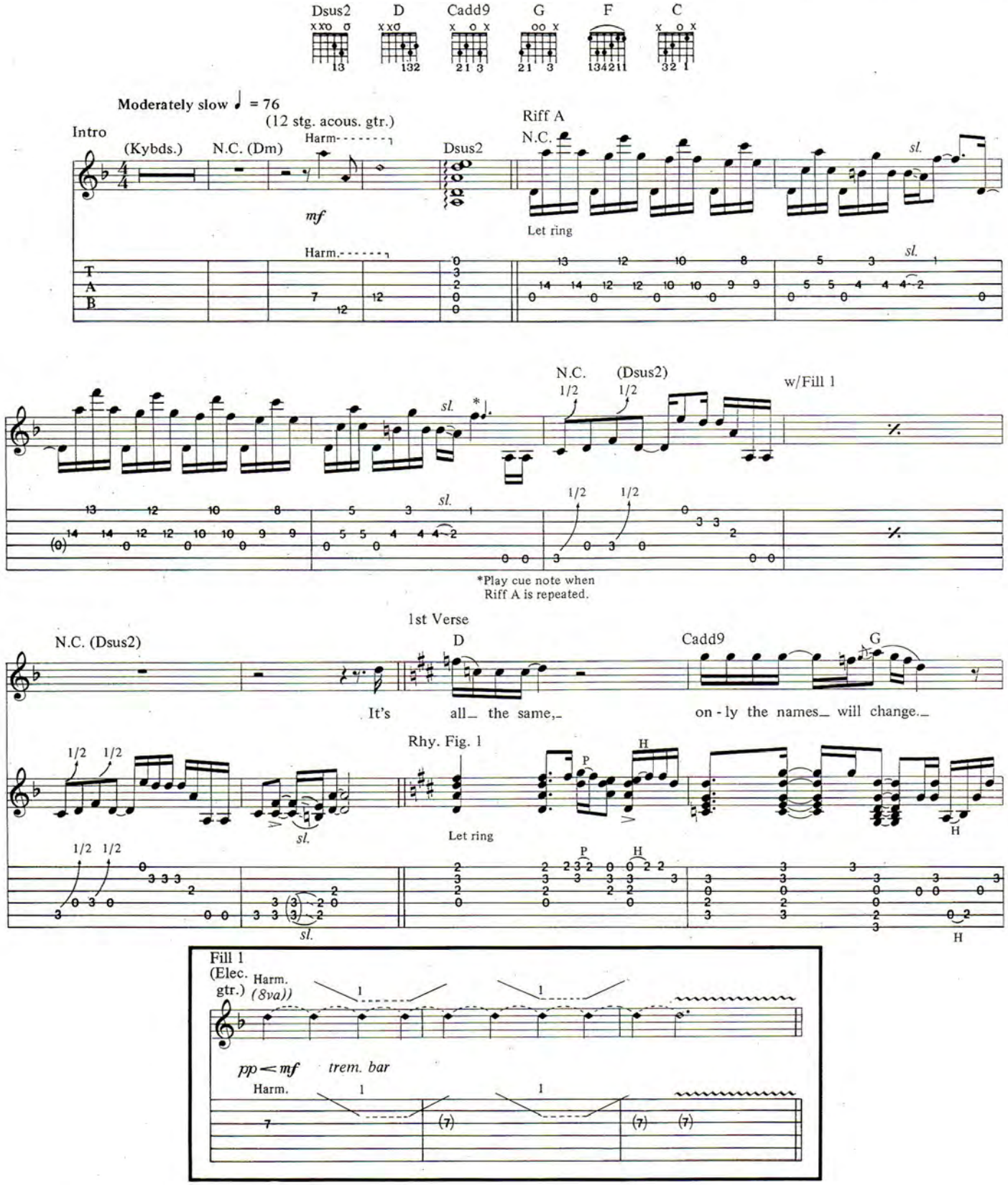
Tablature Explanation page 21

WANTED DEAD OR ALIVE

As Recorded by Bon Jovi
(From the album SLIPPERY WHEN WET/Mercury Records)

Words and music by
Jon Bon Jovi and Richie Sambora



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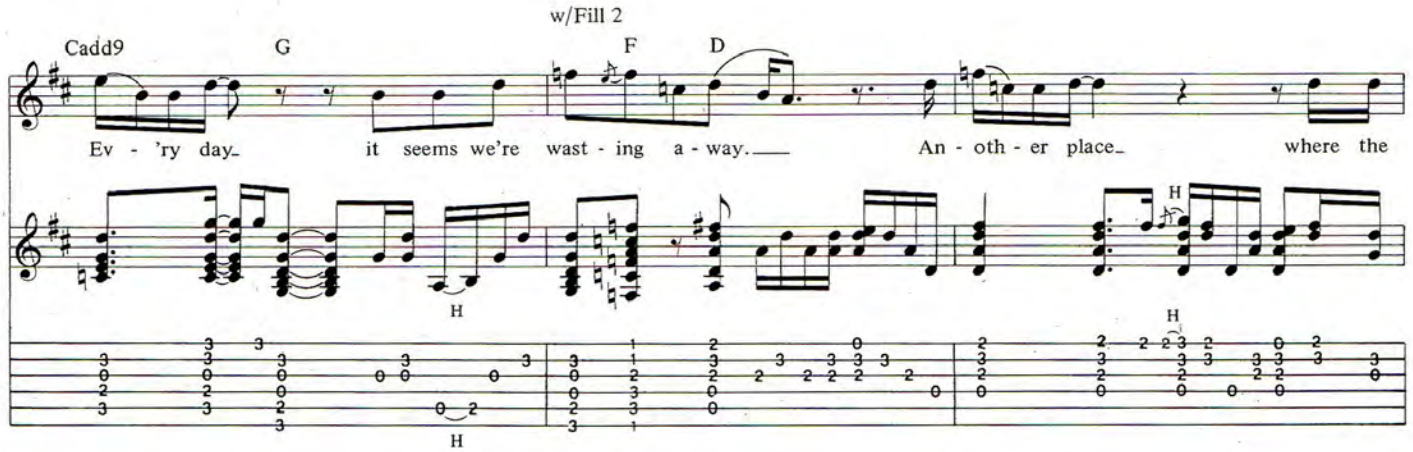
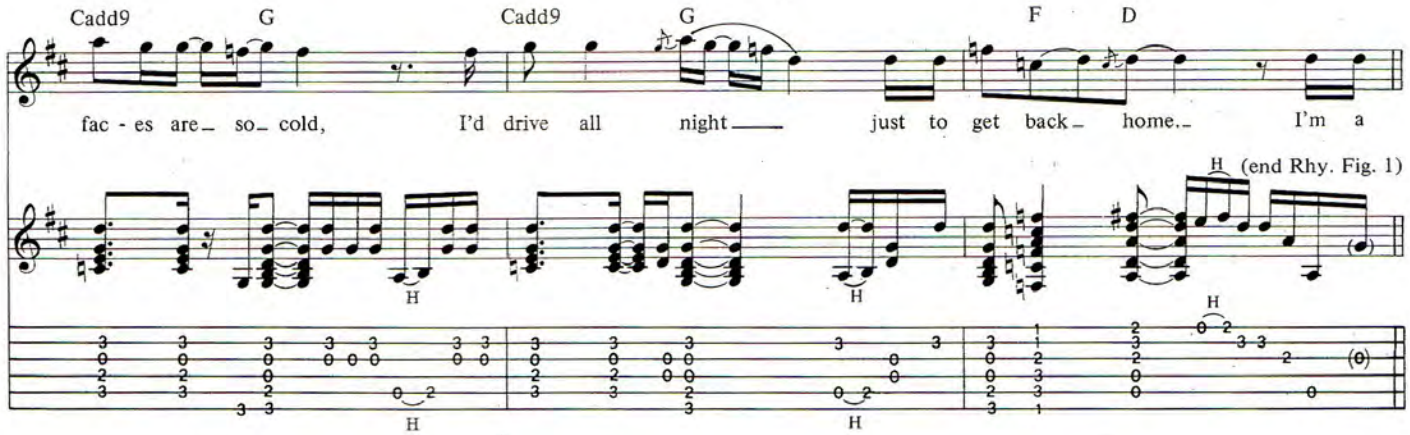
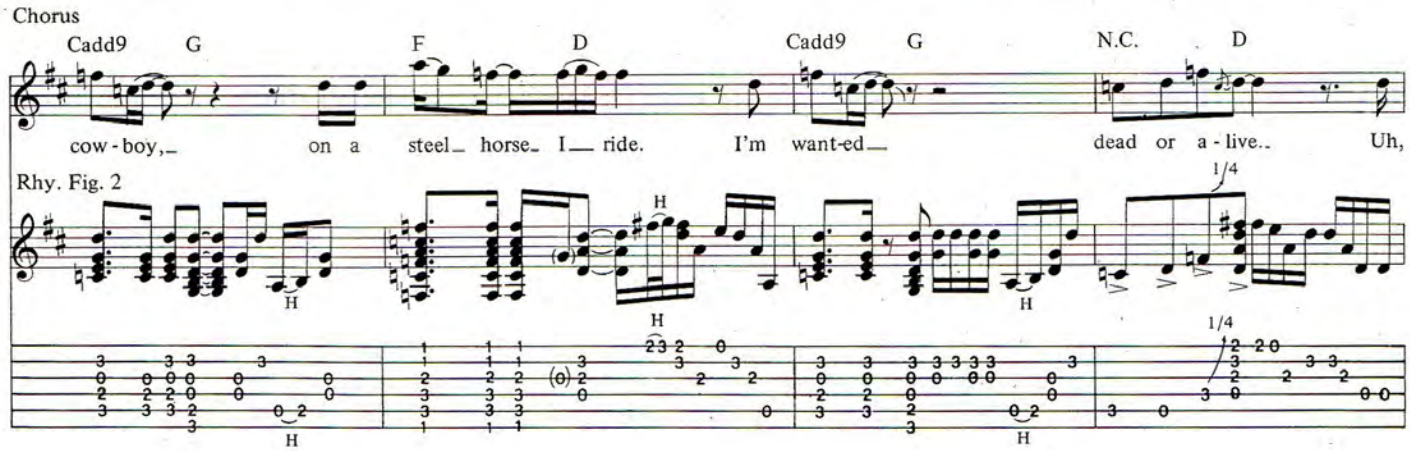
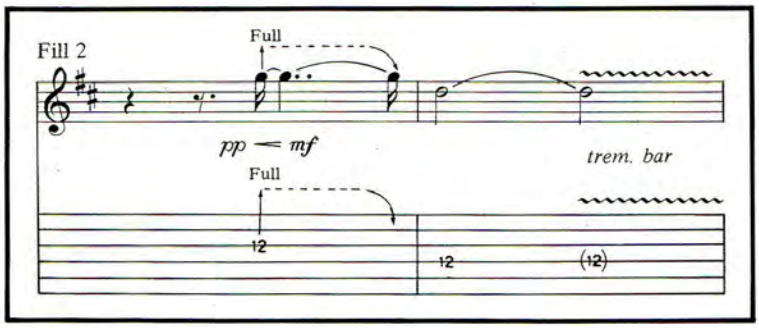
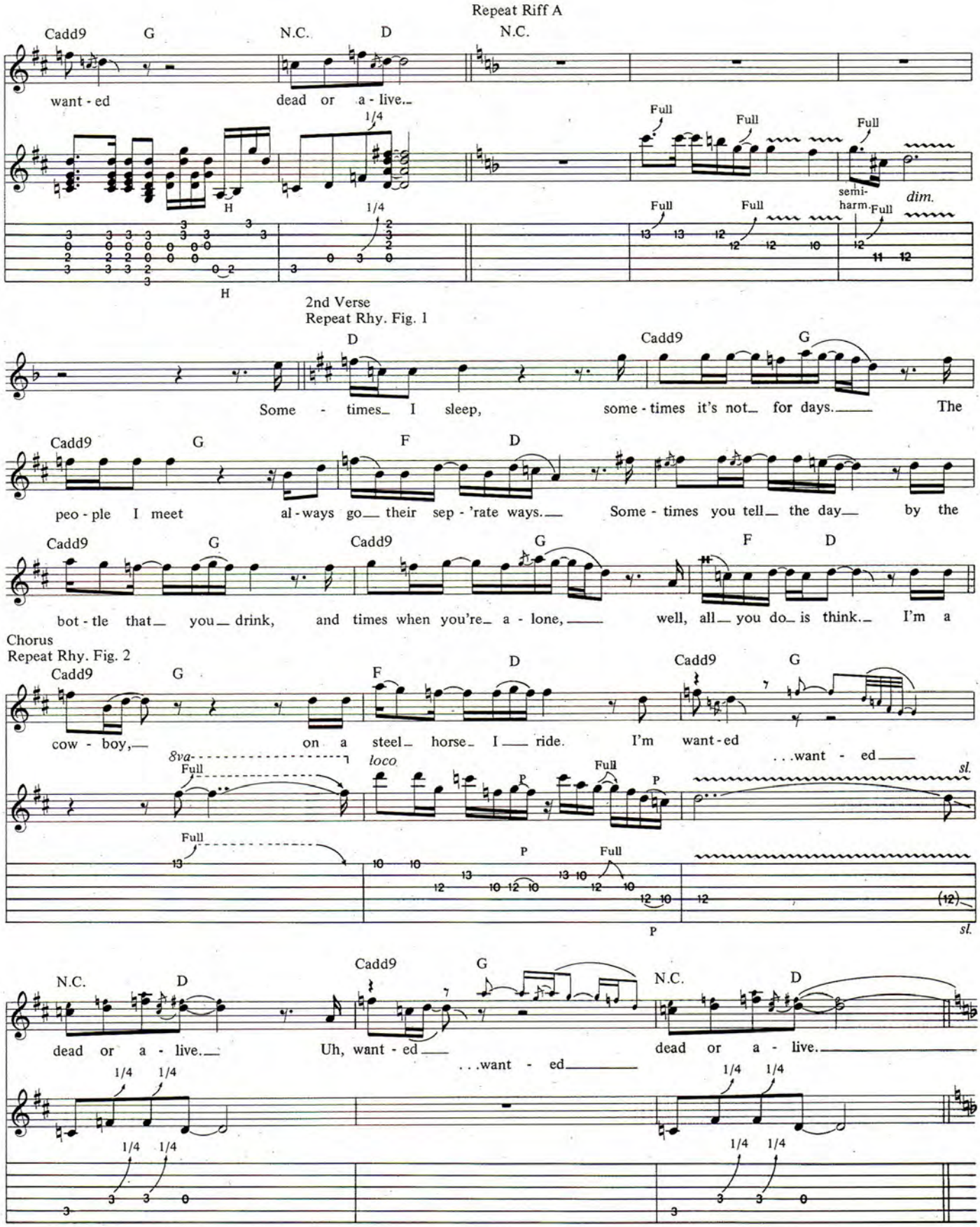
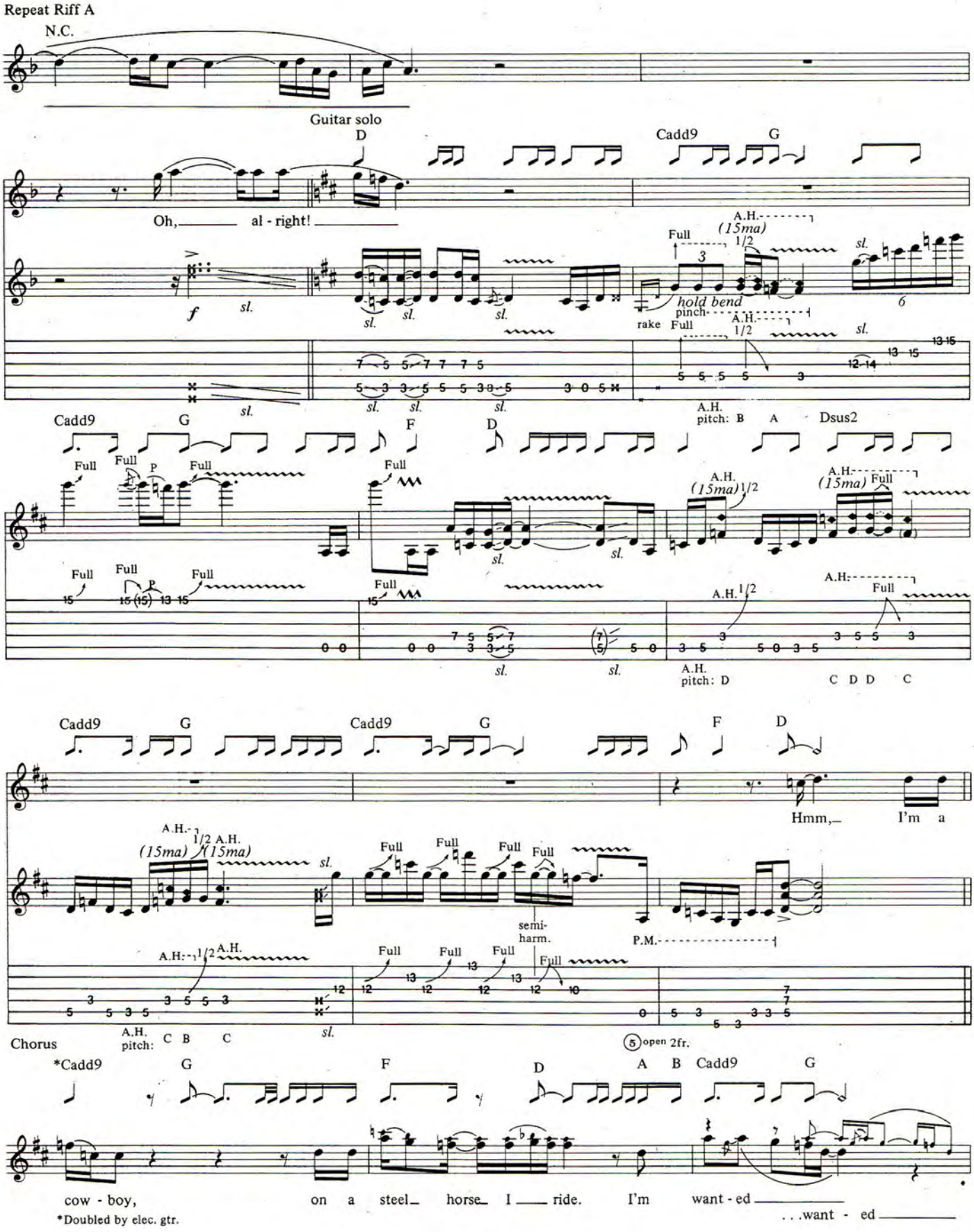

w/Fill 2
Cadd9 G F D
Ev - 'ry day_ it seems we're wast - ing a - way.___ An - oth - er place_ where the

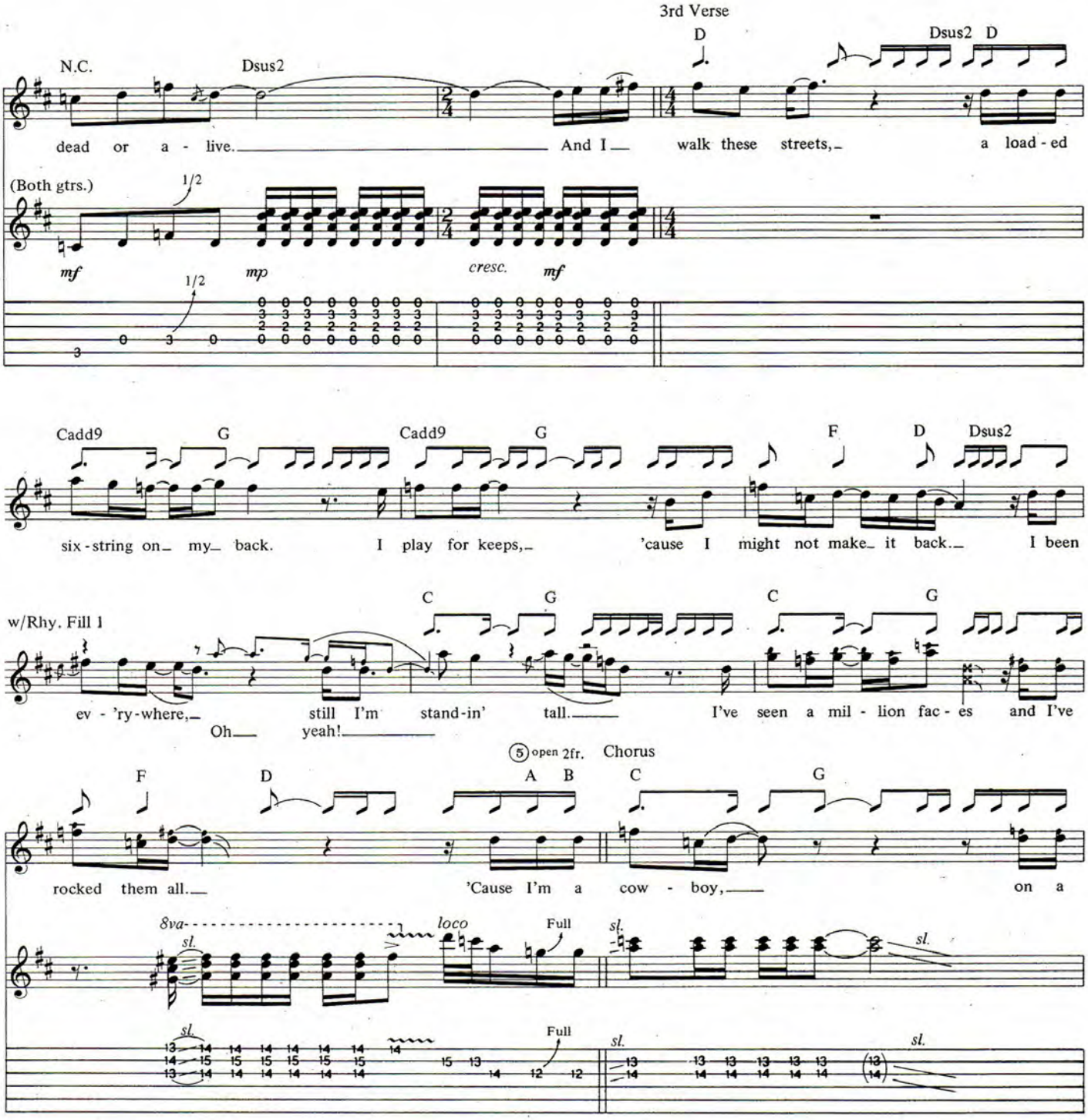

Cadd9 G Cadd9 G F D
fac - es are_ so_ cold, I'd drive all night___ just to get back_ home._ I'm a
(end Rhy. Fig. 1)

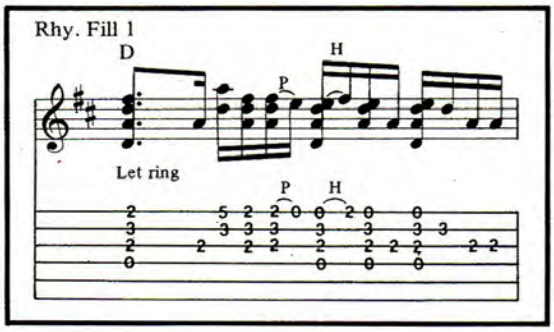

Chorus
Cadd9 G F D Cadd9 G N.C. D
cow - boy,_ on a steel_ horse_ I___ ride. I'm want-ed___ dead or a - live.. Uh,
Rhy. Fig. 2
1/4

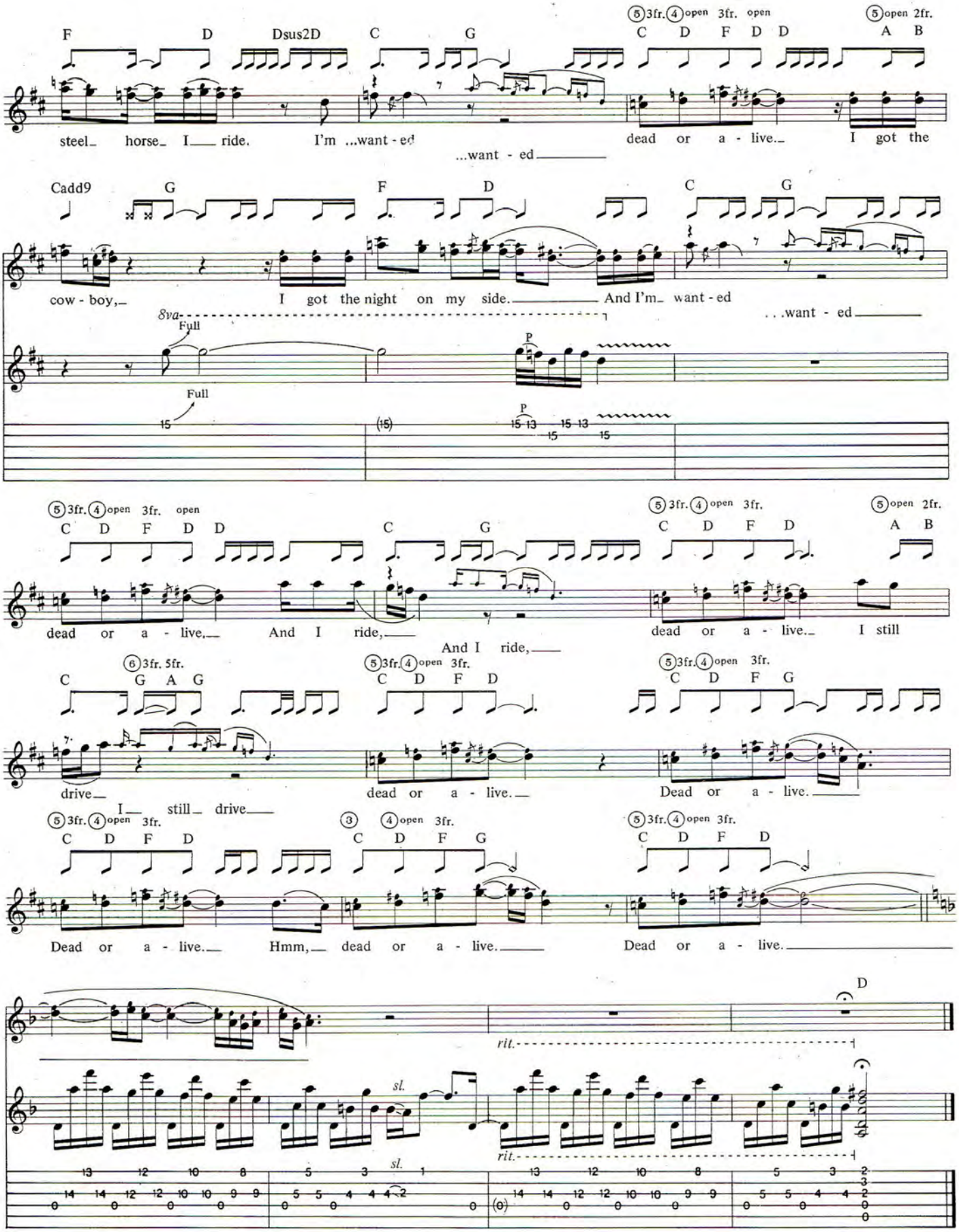

Fill 2
Full
pp — mf
trem. bar
Full


Repeat Riff A
Cadd9 G N.C. D N.C.
want - ed dead or a - live.
Full
semi-harm.
dim.
2nd Verse
Repeat Rhy. Fig. 1
D Cadd9 G
Some - times I sleep, some - times it's not for days. The
Cadd9 G F D
peo - ple I meet al - ways go their sep - 'rate ways. Some - times you tell the day by the
Cadd9 G Cadd9 G F D
bot - tle that you drink, and times when you're a - lone, well, all you do is think. I'm a
Chorus
Repeat Rhy. Fig. 2
Cadd9 G F D Cadd9 G
cow - boy, on a steel horse I ride. I'm want - ed
. . .want - ed
8va
loco
sl.
N.C. D Cadd9 G N.C. D
dead or a - live. Uh, want - ed dead or a - live.
. . .want - ed


Repeat Riff A
N.C.
Guitar solo
D
Cadd9
G
Oh, al - right!
f
sl.
Full
A.H. (15ma) 1/2
hold bend
pinch
rake
A.H. 1/2
A.H. pitch: B A
Dsus2
P
A.H. (15ma) 1/2
A.H. (15ma)
A.H. pitch: D
C D D C
F
Hmm, I'm a
semi-harm.
P.M.
Chorus
A.H. pitch: C B C
open 2fr.
*Cadd9
A B
cow - boy, on a steel horse I ride. I'm want - ed
. . .want - ed
*Doubled by elec. gtr.


3rd Verse
N.C.
Dsus2
D
Dsus2 D
dead or a - live. And I walk these streets, a load - ed
(Both gtrs.)
1/2
mf
mp
cresc.
mf
Cadd9 G Cadd9 G F D Dsus2
six - string on my back. I play for keeps, 'cause I might not make it back. I been
w/Rhy. Fill 1
C G C G
ev - 'ry - where, still I'm stand - in' tall. I've seen a mil - lion fac - es and I've
Oh yeah!
5 open 2fr.
Chorus
F D A B C G
rocked them all. 'Cause I'm a cow - boy, on a
8va
sl.
loco
Full
sl.
sl.
Full
sl.
sl.

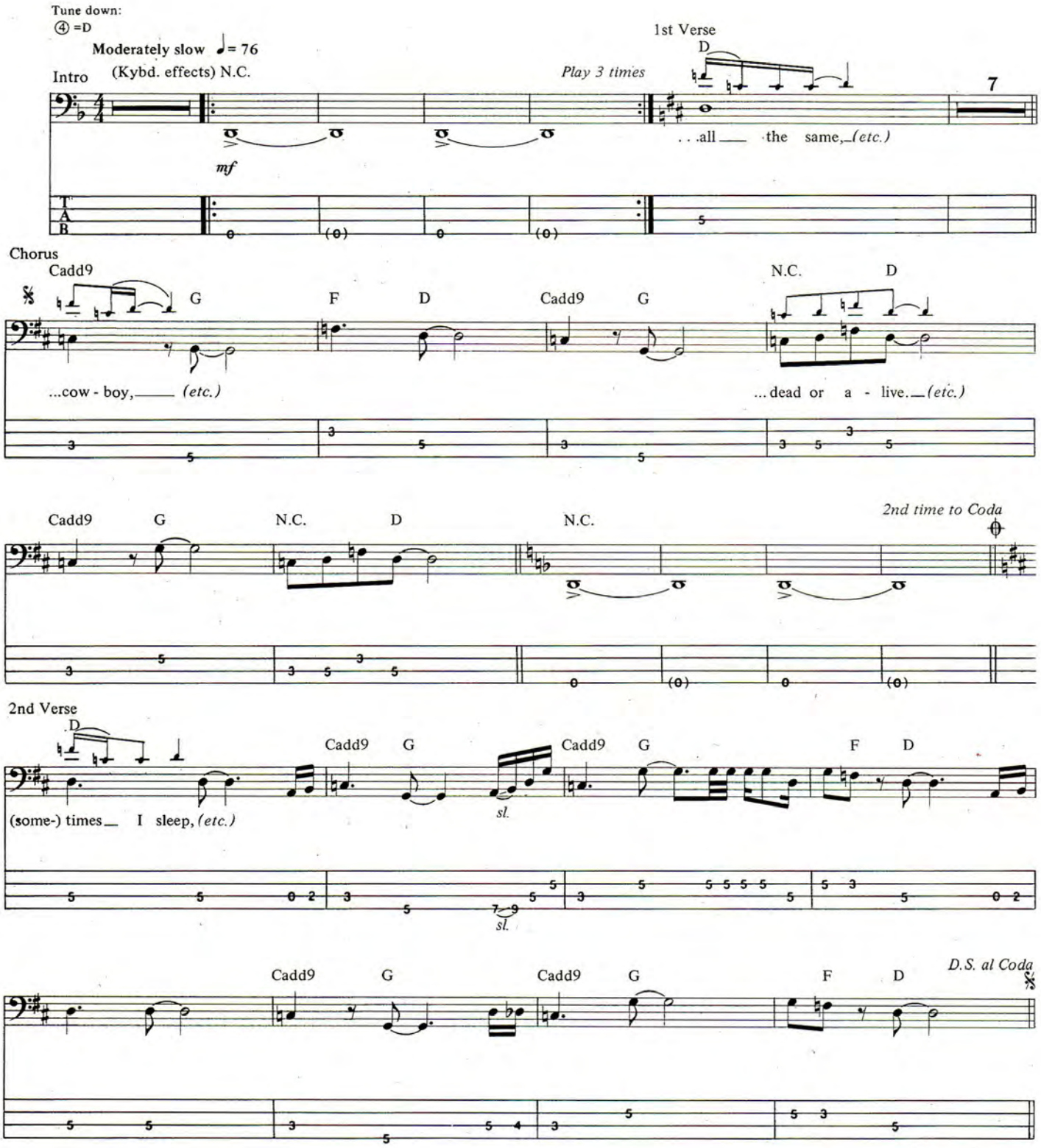

Rhy. Fill 1
D
P
H
Let ring
P H


F D Dsus2D C G
5 3fr. 4 open 3fr. open
C D F D D
5 open 2fr.
A B
steel horse I ride. I'm ...want - ed
...want - ed
dead or a - live. I got the
Cadd9 G F D C G
cow - boy, I got the night on my side. And I'm want - ed
...want - ed
8va
Full
P
Full
15
(15)
P
15 13 15 13
15 15
5 3fr. 4 open 3fr. open
C D F D D
C G
5 3fr. 4 open 3fr.
C D F D
5 open 2fr.
A B
dead or a - live. And I ride,
And I ride,
dead or a - live. I still
6 3fr. 5fr.
C G A G
5 3fr. 4 open 3fr.
C D F D
5 3fr. 4 open 3fr.
C D F G
drive
dead or a - live.
Dead or a - live.
I still drive
5 3fr. 4 open 3fr.
C D F D
3
4 open 3fr.
C D F G
5 3fr. 4 open 3fr.
C D F D
Dead or a - live. Hmm, dead or a - live.
Dead or a - live.
D
rit.
sl.
rit.
sl.
13 12 10 8 5 3 1
14 14 12 12 10 10 9 9 5 5 4 4 4 2 0
(0) 14 14 12 12 10 10 9 9
13 12 10 8 5 3 2
5 5 4 4 2

BASS LINE FOR

WANTED DEAD OR ALIVE

Words and music by
Jon Bon Jovi and Richie Sambora



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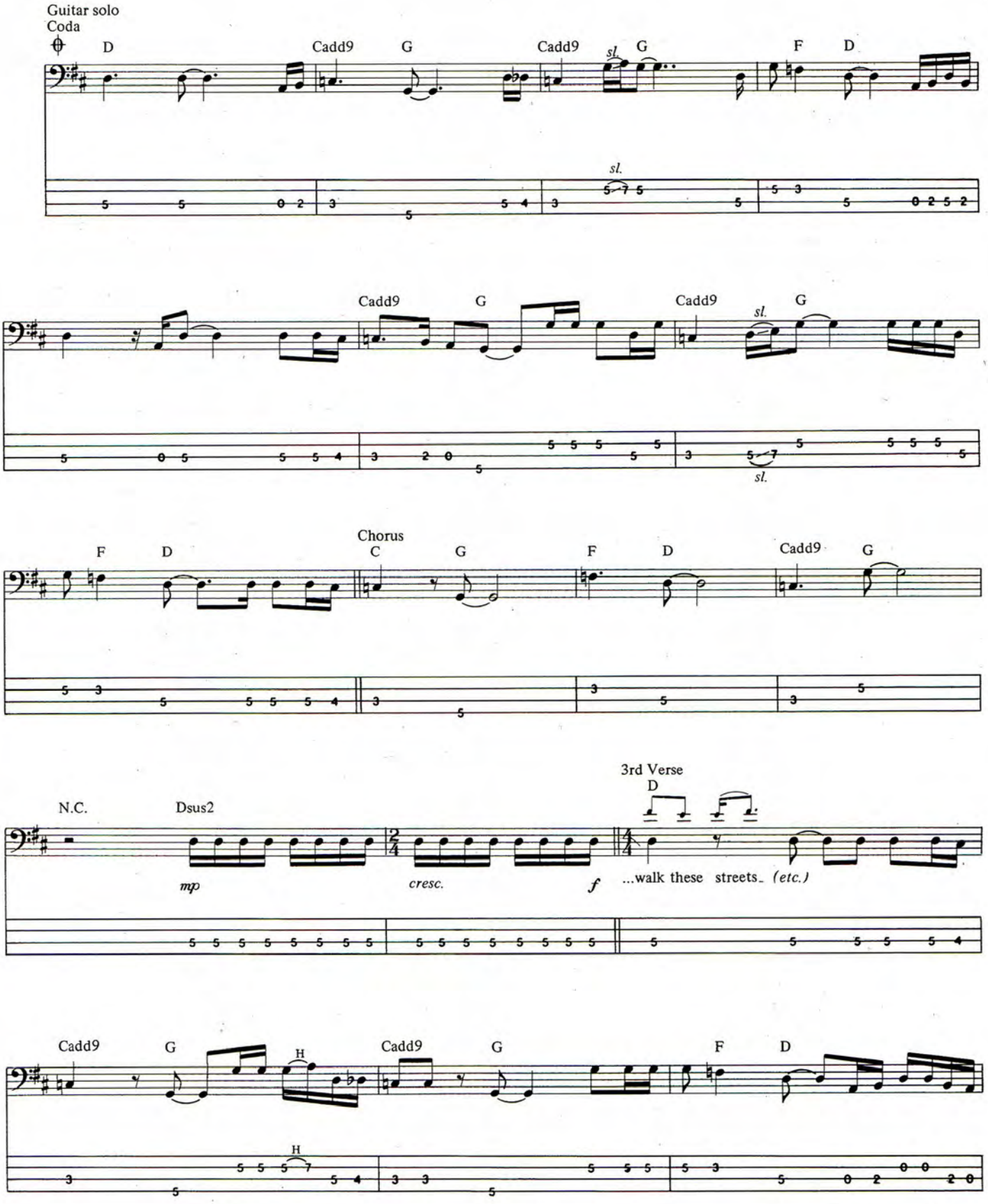
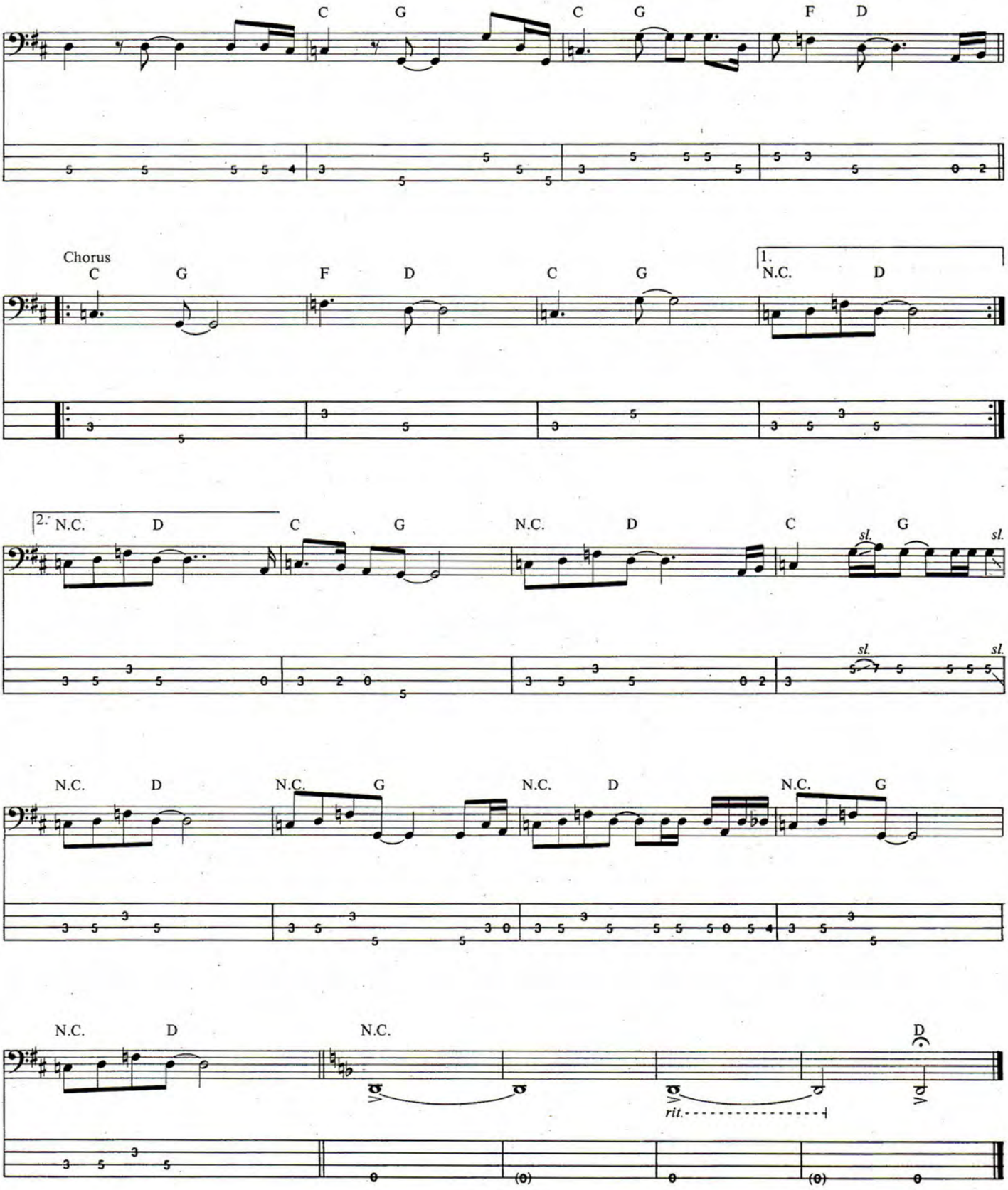

Guitar solo
Coda
D
Cadd9
G
Cadd9
sl.
G
F
D
sl.
Cadd9
G
Cadd9
sl.
G
sl.
F
D
Chorus
C
G
F
D
Cadd9
G
N.C.
Dsus2
mp
cresc.
f
3rd Verse
D
...walk these streets_ (etc.)
Cadd9
G
H
Cadd9
G
F
D
H


C G C G F D
Chorus
C G F D C G
1.
N.C. D
2.
N.C. D C G N.C. D C G
sl.
N.C. D N.C. G N.C. D N.C. G
N.C. D N.C. D
rit.

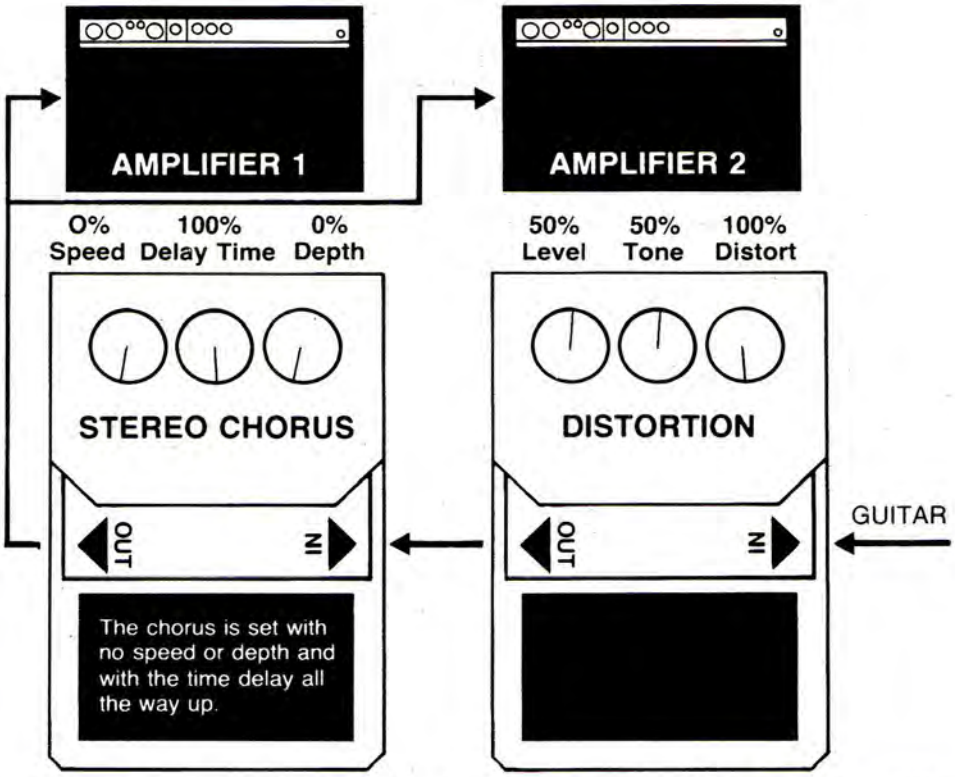
BON JOVI
"WANTED DEAD OR ALIVE"

SOUND F/X

by Dean Stubbs

Though he had no way of knowing it at the time of this recording, Ritchie Sambora's performance on *Slippery When Wet* would make him the most widely heard guitarist in 1987. The icing on the cake is that Ritchie's own favorite cut on the album, which featured the acoustic 12-string, an instrument long thought dead in the rock context, went on to become a major hit. The combination of acoustic rhythm and electric lead on "Wanted Dead or Alive" brings out the best of Sambora's melodic imagination and passionate fire.

The acoustic guitar sound is a mix of the transducer pickup on the guitar plus the studio mike. While the 12-string guitar, probably an Ovation, is predominant throughout the song, you can subsititute a clean chorused electric guitar sound. To do this using the setup shown here, switch off the Distortion unit and turn the SPEED and DEPTH controls on the Stereo Chrous up to 12 O'Clock. You may have to turn the DELAY TIME back a little from the setting as shown.



The setup for the electric solo, shown below, is a straight ahead distortion with chorus/delay feeding a stereo setup for an increased sense of space and size. Joeysguitartabs.

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FINDING THE NOTE

GUITAR SECRETS

by Joe Satriani

It is important to know your way around your instrument and through the years I have seen many fretboard exercises developed for just this purpose. Some of them are easy, some are difficult; some of them a lot of fun, some unbearable. Finding one that works can be rough. But here is one that does, provided you play by my rules. You will need a guitar, a metronome, and a good dose of concentration.

Decide on a note you wish to locate and set your metronome at 60. Then, with each click of the metronome, locate that note on the sixth string in all positions. Without missing a beat, proceed to the fifth string and find that note again, in every possible position. Stay on the beat, continue on all strings and use the open string positions too. Remember, NO CHEATING. If 60 is too fast, slow it down. If it is too slow, speed it up. And most important, practice with all 12 notes.

If you are just starting out, find a note chart (a graphic representation of the fretboard showing the names of the notes and where they are found). Use it to help in finding the desired notes.

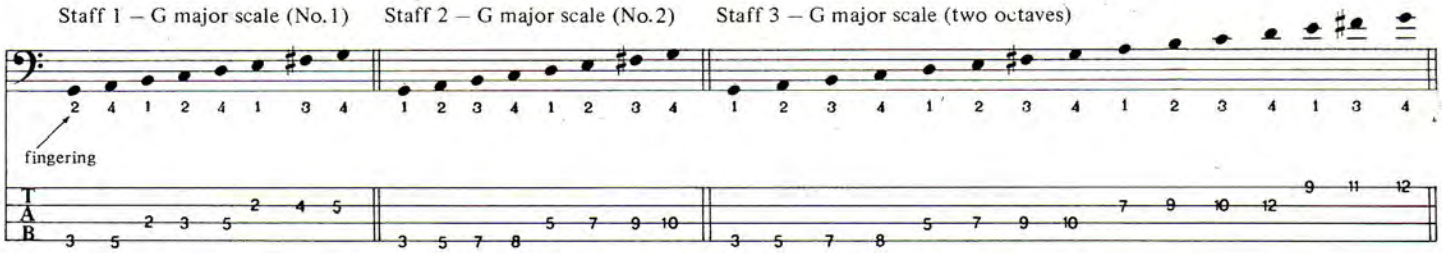
Do this exercise every day until you are so good at it you can do it in your sleep.

CREATING IDEAS

BASS SECRETS

by Randy Coven

This month I'd like to talk about a little secret on developing your own ideas for riffs and bass lines. One of the things that has always worked well for me is using two or three different fingerings for the same idea. By changing the fingering on one idea it will open up more possibilities for creating others. You will also realize that any idea, say a G major scale, is not just meant to be played in one position. It can be, but in so doing you are limiting yourself and shortchanging your imagination. For example, the notes in a G major scale are G,A,B,C,D E,F# and G. These eight notes can be played anywhere on the bass. Staff 1 is a typical G major scale fingering. Staff 2 is the same scale, but the fingering brings you further up the neck. Staff 3 is the same scale done twice (double octave) using the fingering principle of Staff 2, which opens up your fretboard even further. Now it's your turn to try this concept with any scales, riffs or melody lines that you like. Good luck.



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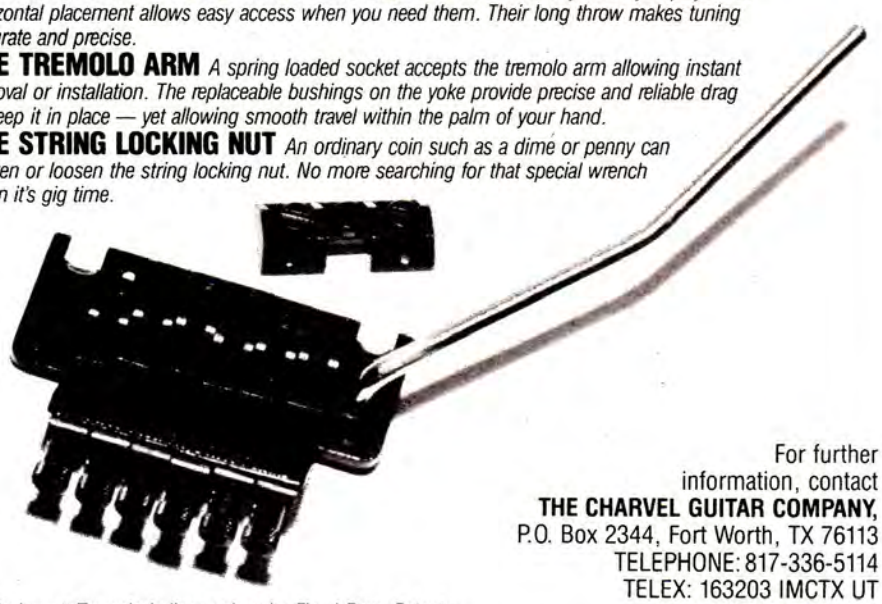

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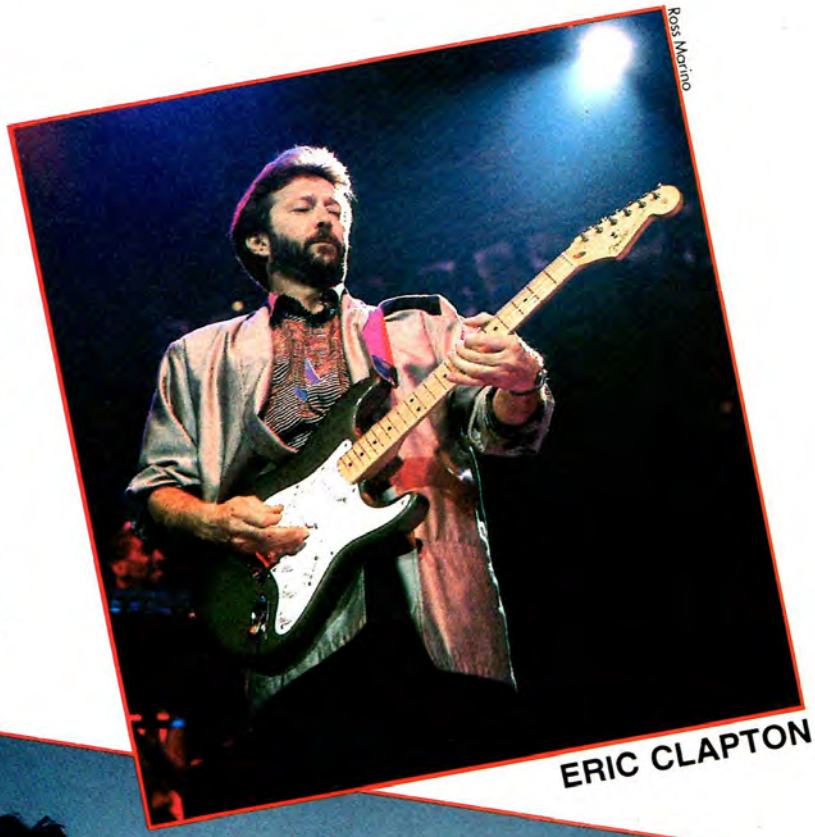
THE YEAR IN ROCK GUITAR

by Peter Prown

Each year in guitar can boast a few impressive pickers, but rarely has so diverse and talented a list of players made such waves as they did in 1986-1987. With styles ranging from raunchy metal to Tex-Mex, post-fusion to bluesy roots/rock, and power pop to hardcore thrash metal—not to mention stunning comebacks by three of rock 'n' roll's greatest guitar heroes—almost all of the year's best players have significantly advanced the cause of guitar domination and served as major influences to practicing musicians everywhere.

In heavy metal guitar the year far and away belongs to Steve Vai. After successful stints with Frank Zappa and Alkatrazz, this high-volume guitarchitect stepped out on David Lee Roth's Eat 'Em and Smile album and promptly blew away the entire rock guitar community with his blinding fretboard flashes, whammy bar gymnastics, and a myriad of other six-string feats. Vai also appears on the magnificent "Blue Powder" soundsheet and as Satan's hot guitarist in the film Crossroads (which is loosely based on the legend of blues guitar master, Robert Johnson).



Ross Marino

ERIC CLAPTON

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OZZY'S TRIBUTE BAND

Ross Marino

BILLY SHEEHAN

What differentiates Steve Vai from most of his metaloid peers is, among other things, his advanced knowledge of music theory (no doubt enhanced by a few years of transcribing for Frank Zappa) and his willingness to take chances on the instrument. While most rock guitarists of the last few years have been content with pressing down their whammy bars, Vai madly pulls his into the upper registers, discovering uncharted regions of tremolo effects. And, while most guitarists of recent times have stuck with either the Van Halen/Holdsworth legato hammer-on style of soloing or the DiMeola/Malmsteen school of staccato speed picking, Vai moves between the two styles with supple ease, adding his own unique touches along the way. With his nearly endless instrumental versatility and a flair for heavy metal guitar acrobatics not heard in many a year, Steve Vai is the rock fan's choice for the most exciting guitar hero of the year.

Just one or two octaves below Vai's guitar pyrotechnics, ex-Talas member Billy Sheehan has been ripping up the lower registers of David Lee Roth's rock with his powerful bass assault. Following in the tradition of rock's greatest bass innovators like Bill Black, Paul McCartney, John Entwistle, Jack Bruce, Larry Graham, Chris Squire and Geddy Lee, Sheehan has taken the bass to another level of achievement with his penchant for Van Halenesque tapping effects, harmonics, distortion tones, and a bevy of fretboard slap techniques. A fusion of influences from Jimi Hendrix, Tim Bogert, J.S. Bach, Frank Zappa and Billy Gibbons, Sheehan's bass work reflects the aggression and technical prowess of a lead guitarist without either overplaying or losing sight of his role as Roth's bassman.

Glen La Ferman

TONY MACALPINE

On his trusty Fender Precision or Yamaha BB3000S electrics, Sheehan barrels through such *Eat 'Em and Smile* tracks as "Elephant Gun," "Shy Boy," (with its spellbinding unison taps with Vai), and "Ladies Nite in Buffalo?" with his usual aplomb for flash bass parts. Another choice bass morsel on this disk is his tasty doubling and slap licks during Steve Vai's lead to "Goin' Crazy." Besides appearing on David Lee Roth's album and tour, Sheehan made the bass contribution to Tony MacAlpine's raging debut, *Edge of Insanity*. With these metal milestones under his belt, Billy Sheehan has clearly marked himself as a bass superstar for the 1980s.

Tony MacAlpine is another metal stylist whose impact has been felt strongly this year. Like his neo-classical forerunner, Yngwie Malmsteen, MacAlpine's rock is a hard-hitting baroque/metal melange that exudes just as much high-speed power picking as dramatic classically-influenced guitar licks. Unlike Malmsteen, who released only one moderately successul album this year, (*Trilogy*), the prolific MacAlpine has appeared on four albums on Shrapnel; two solo disks, *Edge of Insanity* and *Maximum Security* (with noted guitar guests Jeff Watson and George Lynch); *Project: Driver*, with MacAlpine-Aldridge-Rock-Sarzo; and finally, on guitarist Vinnie Moore's classical-metal debut, *Mind's Eye*, on which he plays all the keyboards.

Combining his talents as an award-winning classical pianist with those as a super-charged lead guitarist, MacAlpine has continued to draw guitarists' attention for his near-flawless technique, fast picking and tapping tricks, as well as for the all-out metal crunch of his B.C. Rich solidbodies and Peavey Classic amp set-up. Among his electric head-turners

Barry Morgenstein

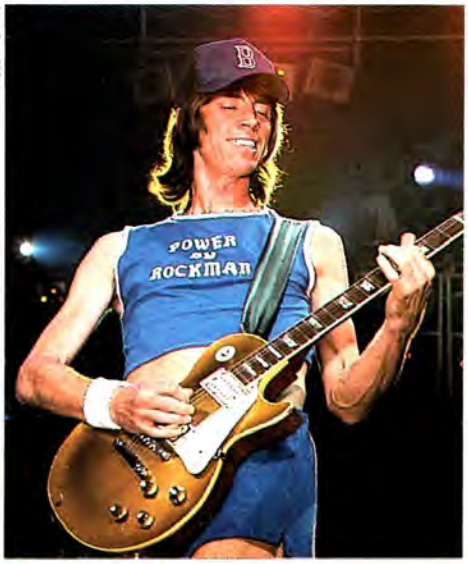
RICHIE SAMBORA

this year have been his incandescent solo "Quarter to Midnight" (from *Edge of Insanity*), the frenzied overdubbed breaks in "Nations on Fire" (on *Project: Driver*), and from this year's *Maximum Security*, such gripping instrumentals as "The King's Cup," "Autumn Lords," and "Hundreds of Thousands." Whether Tony MacAlpine can eclipse Yngwie's early ascension to the top of the neo-classical metal throne still remains to be seen. Nonetheless, he has certainly revealed his wide palette of instrumental talents and, with a little more commercial bias, could possibly be the next king of the "Bach 'n' Rollers."

Probably the most widely heard guitarist of the year has been Bon Jovi's axe-hero Richie Sambora. In contrast to the speed-of-sound guitar exploits of Tony MacAlpine and Steve Vai, Sambora lights up Bon Jovi mega-singles like "You Give Love a Bad Name," "Livin' on a Prayer," and the heavily guitar-dominated "Wanted Dead or Alive" with his economic but tuneful leads; many of which have been heavily processed with guitar synthesizer, octaver, pitch-transposer, and talk box effects. With his Clapton-Page-Beck-influenced solos, Sambora's guitar work helped propel Bon Jovi's *Slippery When Wet* into the Top Ten for a lengthy stay and much-coveted multi-platinum sales status.

More importantly, Sambora brought the sound of heavy metal guitar back onto the nation's airwaves. In Bon Jovi's pop-metal setting, Sambora lights up the rhythmic groove of "Livin' on a Prayer" with a raunchy talk box riff and combines descending arpeggios and chords (from his Ovation acoustic doubleneck) with a distorted break on "Wanted Dead or Alive." Fusing melodic electric leads, power chords and acous-

Ross Marino



TOM SCHOLZ

Rick Gould

THE EDGE

Ross Marino

KIRK HAMMETT

tic fingerpicking, he has brought AM and FM rock a step closer together and also helped pave the way for such fiery new guitar upstarts as Jeff LaBar and Tom Keifer of Cinderella ("Nobody's Fool"), Europe's John Norum ("The Final Countdown," "Rock the Night"), and Whitesnake's ever-changing trio of axeman, John Sykes, Adrian Vandenberg and Vivian Campbell ("Still of the Night"). If there is one guitar player all rock fans can attest to hearing this year, it's sure to be Richie Sambora.

Another pop-metal act who topped the charts late in 1986 and also made one of the most impressive comebacks of recent years is Boston, led by guitar wizard Tom Scholz. Eight years after the release of *Don't Look Back,* Boston stormed to the top of the charts with *Third Stage* and its popular hit singles, "Amanda," "Can'tcha Say," and "Cool the Engines." Like its predecessors, the current Boston album is full of the fuzz chordings, layered harmony tracks, and eminently melodic leads that have since become universally recognized trademarks of Scholz's inimitable guitar sound.

Besides his talents as a guitarist, producer and bandleader, Scholz's electronic inventions for the modern guitarist have produced such basic equipment staples as the Power Soak attenuator, Rockman mini-amps and Modular stacks, and most recently, the rack-mountable Rockmodule effects. Fueled by this force of modern technology, Scholz's state-of-the-art electric guitar tones have made Boston's *Third Stage* and 1987 summer tour a sonic feast for guitar fans and a showplace for some of the brilliant electronic inventions that Tom Scholz has contributed to the guitar arena.

The spring of 1987 was all but dominated by U2 and their #1 album, *The Joshua Tree* (and its hit singles, "With or Without You" and "I Still Haven't Found What I'm Looking For"). Aside from Bono's powerful vocals, another prominent asset to U2's music has been the colorful guitar work of Dave Evans, aka the Edge. While no stranger to acclaim for his singular playing style, the Edge's work on *The Joshua Tree* reveals his coming of age as a modern guitar hero and instrumental innovator. Utilizing his personal guitar theatrics and electronic treatments, the Edge has integrated blues and folk influences into his playing on the album, as well as many fine acoustic guitar parts (played on a Washburn acoustic/electric cutaway).

Songs like "Where the Streets Have No Name," "With or Without You," and "I Still Haven't Found What I'm Looking For" all exhibit the Edge skillfully painting the U2 soundscape with his patented echo-enhanced strums, repeats, and fragile chord fragments. Not solely a laid back guitar master, he slices up "Bullet the Blue Sky" with distorted slide and feedback screams and adds hard rhythm strums and echoey lead lines to "In God's Country." Though it may not be the single most reliable indicator of the Edge's enormous impact on post-punk guitar, he was the only guitar player to make the cover of Time magazine this year.

On the darker side of rock 'n' roll, Metallica made a considerable dent in the rock psyche with their savage "thrash-metal" sound and Top Thirty album, *Master of Puppets*. Handling lead guitar duties for the band is Kirk Hammett, an electric disciple of Michael Schenker, Jeff Beck and Jimi Hendrix, who has inspired thousands of young metal mavens with his chop-filled solos to "Battery," "Damage, Inc." "The Thing That Should Not Be," and "Leper Messiah" (all from *Master of Puppets*). Using a pair of Charvel Randy Rhoads model axes and a Stratocaster, Hammett's death-threatening power chords, arpeggiated runs and manic picking frenzies have become trademarks of Metallica's hellish sound and a rallying call for speed metallists everywhere. Though Metallica is the acknowledged leader of thrash-rock, other strong outings this year include Megadeth's *Peace Sells . . . But Who's Buying?*, with the metal guitaristry of Dave Mustaine, and Anthrax's *Among the Living*, which is powered by guitarists Dan Spitz and Scott Ian, on lead and rhythm respectively.

On the other end of the rock spectrum, this was a banner year for roots/rock, the musical genre where the blues, rockabilly and a wealth of eclectic folk styles are found. Following in the footsteps of Stevie Ray Vaughan, and the Fabulous Thunderbirds, singer/guitarist Robert Cray came out as the top blues-rock revivalist of the year, with his potent solo outing, *Strong Persuader*. On the strength of the hit single "Smoking Gun," Cray rose in status from a talented blues artist to a full-blown pop star with an album firmly lodged in the Top Twenty. As a guitarist, Cray is no less intriguing, stoking up his infectious altered blues cuts like *Strong Persuader*'s "Smoking Gun," "Right Next Door (Because of Me)," and "Fantasized," with the stinging blues bite of his vintage Fender Strats.

Not an excessively flashy player, Cray's clean Stratocaster tones and string-bending finesse made his live shows opening for Eric Clapton and Huey Lewis among the best of the year. (He also made an exciting appearance at this year's Grammy awards ceremo-

ny). Aided by a strong voice, excellent songwriting skills, and more than ample good looks, Robert Cray's blues guitar mastery has given his career the boost it needed and made him a major rock performer and guitar standout for 1987.

Another band of roots-oriented rockers who made news this year were Los Lobos, the critically-praised quintet who fuse blues, heavy rock (strongly influenced by Cream, Blue Cheer, and Jimi Hendrix), country, polka, swing, R&B, norteno (or "Tex-Mex"), rockabilly, and traditional Mexican folk musics into one simmering rock 'n' roll brew. Fronting the group are guitarists David Hidalgo and Cesar Rosas, who accent this year's *By the Light of Moon* set with their gutsy solos and intricate rhythm parts. Among the guitar highlights of the album are "Is This All There Is?" and "Shakin' Shakin' Shakes," which has some gritty pentatonic leads and tight chordings from the two accomplished pickers.

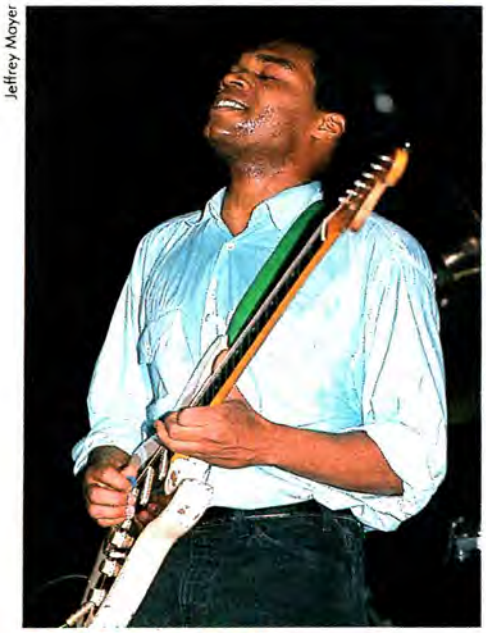
Also of note in Rosas' and Hidalgo's guitar work is the unique sound of bajo sexto, a twelve-string acoustic bass guitar of Mexican heritage, which the two skillfully integrate into the Los Lobos sound. Besides the acclaimed *By The Light of the Moon*, the guitar and vocal talents of Rosas and Hidalgo have also been tapped for recordings by Paul Simon (*Graceland*), the Fabulous Thunderbirds (*Tuff Enuff*), guitarist Ry Cooder (the *Alamo Bay* film soundtrack), Bob Dylan (as yet unreleased), Elvis Costello (*King of America*), and the soundtrack to *La Bamba* (the film biography of singer Richie Valens, who died in the same 1959 plane crash that took the life of Buddy Holly). With rock artists of this caliber beating down their door, it's seems only a matter of time until Los Lobos is one of rock 'n' 'roll's most popular acts and Hidalgo and Rosas at the very top of roots-rock guitar.

Aside from roots-rock, another rock hybrid which has recently made a name for itself is the revitalized sound of jazz-rock or, as its commonly referred to today, "post-fusion." Among the guitar masters at the vanguard of post-fusion, a style which elegantly blends bebop, blues, funk, metal, and other ethnic musical forms, are such names as John Scofield, Scott Henderson, Mike Stern (*Upside Downside*), and Kazumi Watanabe (*Spice of Life*). Scofield, who worked as a sideman with Miles Davis from 1983 to 1985, ranks among the most prominent of these guitarists and hot on the heels of his much-lauded 1986 effort, *Still Warm*, released a dazzling album this year entitled *Blue Matter*.

Such pieces as "Blue Matter," "Heaven Hill," and a bop-metal barnburner called "The Nag" display Scofield's exquisite guitarmanship, with bluesy bends, complex bop phrasing, Metheny-like processed chordings, and distorted rock riffing. Another footnote in Scofield's resume this year was his stint playing and recording with Bass Desires, a fusion quartet featuring bassist Mark Johnson and experimental guitarist Bill Frisell. With seven solo albums to his credit, prestigious associations with Miles Davis and other jazz luminaries, and the admiration of a entire generation of young jazz-rock guitar players, John Scofield is secure as an electric maestro at the forefront of post-fusion guitar.

Scott Henderson is yet another post-fusioneer who is gaining attention for his six-string exploits in the jazz-rock arena. After teaching at Guitar Institute of Technology (GIT) for a number of years and gigging with violinist Jean-Luc Ponty and bassist Jeff Berlin's Vox Humana (appearing on the group's debut, *Champion*), Henderson landed a job this year backing Chick Corea on his techno-funk recording, *The Chick Corea Elektric Band*. As well as touring with the Corea group, he also appeared on a fiery live set called *Players* (with ace instrumentalists Jeff Berlin, T. Lavitz, and Steve Smith) and on his own out-

Jeffrey Mayer



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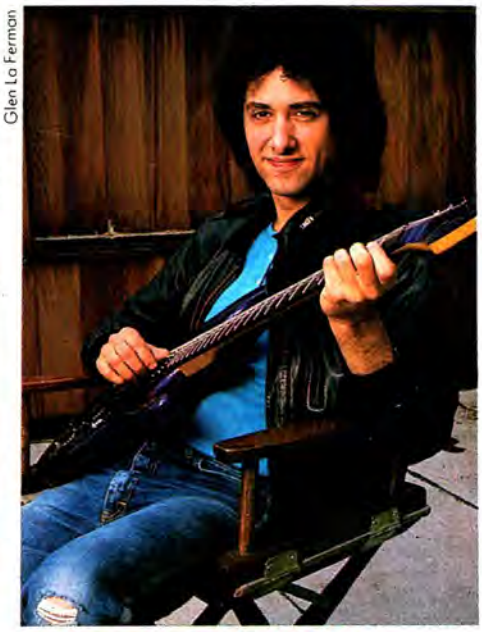

SCOTT HENDERSON

standing solo disk *Spears*, backed by his band Tribal Tech.

Deriving influences from a wide assortment of guitar players, including Allan Holdsworth, Jeff Beck, Pat Metheny, Ritchie Blackmore, and John Scofield, Henderson's crafted Stratocaster parts glide through *Spears*' songs like "Big Fun" and "Caribbean," combining a hard rock tone and attack with a consummate knowledge of bop and fusion soloing concepts. Add to this a smattering of percussion and acoustic keyboards and it becomes apparent why *Spears* is a jazz-rock record that stands out from the pack. It's no surprise that Scott has been scooped up by Joe Zawinul's Weather Update. Henderson is one fusion guitarist from whom we can expect great things in the future.

One of the most fascinating developments during this year in guitar was the high number of comebacks made by important rock players from the past. After over fifteen years of mellow guitar work, Eric Clapton pulled a major turnaround and came back this year with a barrage of top-quality rock guitar work. On his solo album *August*, Clapton resurrects his fuzztone and infuses "Missing You," "Holy Mother," and "Tearing Us Apart" with searing blues scale runs and distorted blues bends that are reminiscent of his days with John Mayall's Bluesbreakers, Cream, and Derek and the Dominoes. As if that weren't enough, Clapton mounted a successful tour featuring more of those heavy guitar blasts and the sturdy drum and vocal work of his producer, Phil Collins.

Another of Clapton's big achievements this year was his involvement with a cable TV/video special called the *All-Star Caribbean Cruise*, a once-in-a-lifetime guitar summit, featuring himself, George Harrison, Dave Edmunds, and rockabilly legend Carl Perkins and containing some of E.C.'s finest guitar work in years. Clapton also found time for a number of studio dates, appearing on albums by classical guitarist Leona Boyd (*Persona*), Live-Aid organizer Bob Geldof (*Deep in the Heart of Nowhere*), and Lionel Richie (*Dancing on the Ceiling*). He also plays on the soundtrack to the adventure film Lethal Weapon (with sax master David Sanborn) and composed some of its music. After wandering astray for so many years, Eric Clapton's reconquering of the electric guitar has truly been one of the most heartening developments in this year's guitar story.

Another 1960's guitar god who surprisingly had a great year was Jimi Hendrix. Though he died in 1970, a number of yet unreleased live recordings were unearthed this year which stand among Hendrix's best concert tapes ever. *Johnny B. Goode: The Original Video Soundtrack*, an album and video that contains live gems like "Machine Gun" and "Voodoo Chile," was issued to mixed reactions, but its followup, *Band of Gypsys 2*, made it apparent to all that Hendrix's live aura and guitar prowess are still as effective in 1987 as they were in the late 1960's. Powerful outakes of "Foxy Lady," "Stone Free," and "Ezy Rider," recorded at the 1969/70 New Year's date at the Fillmore East (where the first *Band of Gypsys* disk was taped), and also at concerts in Berkeley and Atlanta, made *Band of Gypsys 2* another "must have" Hendrix live set.

If Jimi Hendrix fans were content with these two albums, then they were dancing in the streets after the release of *Live at Winterland*, a 1968 recording that has been called Hendrix's finest live document ever. Issued only on CD by Rykodisk, this recording contains magical stage versions of "Red House," "Fire," "Manic Depression," "Killing Floor" (with the Jefferson Airplane's Jack Casady guesting on bass), "Wild Thing." "Hey Joe" and "Purple Haze" as well as rare in-concert treats as "Spanish Castle Magic," "Tax Free," and Cream's "Sunshine of Your Love."

On *Live at Winterland*, all of Hendrix's trademark guitar feats are captured in the cleanest possible digital technology; from molten blues-based metal breaks to cool rhythmic comping to more experimental, "free jazz" sections. With this feverent revival of Hendrix's immortal guitar music and the successive releases of *Band of Gypsys 2* and *Live at Winterland*, it only becomes clearer how much Jimi Hendrix's guitar playing has revolutionized the sound of rock guitar and why he is still so relevant to young guitar players today.

One of the most captivating guitar releases this year is Ozzy Osbourne's *Tribute*, a double live album featuring the incendiary metal guitar work of the late Randy Rhoads. Recorded mostly at a 1981 Ozzy show in Canada, Tribute reaffirms the validity and importance of Rhoads' great talent and his pronounced skill at heavy metal guitar. Onstage, he effortlessly transforms his flawless multi-tracked solos from "I Don't Know," "Mr. Crowley," and "Flyin' High Again" (from the studio disks *Blizzard of Ozz* and *Diary of a Madman*) into live masterworks, slicing his distor-

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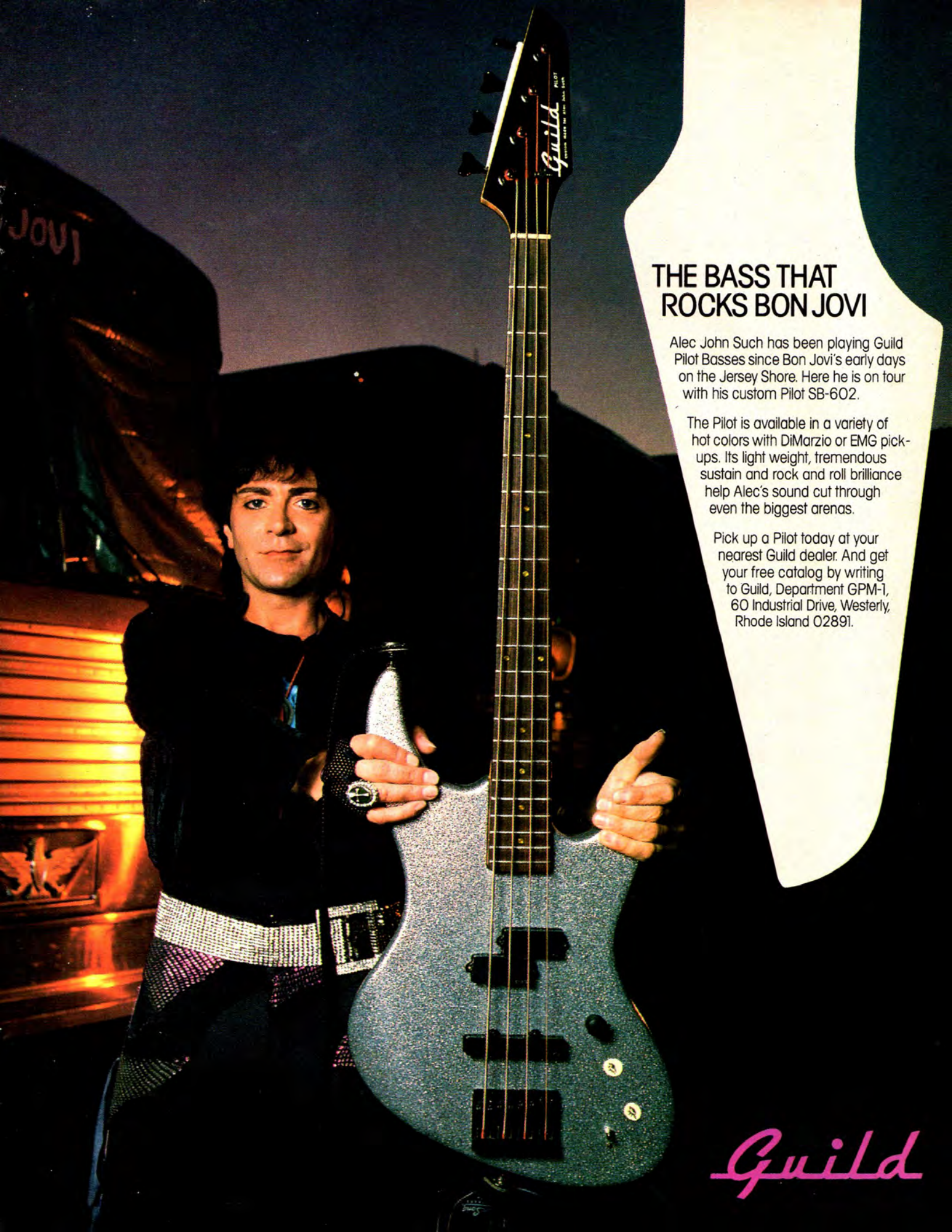

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DOING WHAT COMES NATURALLY by John Stix

With their fourth Lp, *Girls, Girls, Girls*, Motley Crue have entered a musical post-adolescence, shedding all manner of makeup and pose, pentangle and studs, to reveal themselves a party band, closer in spirit to Chuck Berry than Black Sabbath—the Allman Brothers meet AC/DC—an 80's band in Classic Rock drag. The album reveals more of Motley's true musical roots and personal preferences as a group than ever before. Guitarist Mick Mars, after all, admits to being driven by influences as varied as Elvis Presley, the Yardbirds and the Doobie Brothers.

"I don't think we've lightened up," says Crue bassist and musical foreman, Nikki Sixx. "We're just as aggressive. We just don't hit you straight in the face with a crowbar. Now we beat on you for three minutes and then knock you out. Either way you're going to get knocked out. But now there is more finesse."

Adding newfound class while not abandoning the guttersnipe sass that got them there has been a tricky proposition for this Motley wrecking Crue. Mars and Sixx took apart the process for us, note by note.

NIKKI SIXX & MICK MARS OF MOTLEY CRUE

Ross Marino

Once you've made it is there anything that makes you as excited about playing as in the days when you were just beginning?

MICK: Hearing any kind of good band. Backstage before we go on we always crank up AC/DC's *Back in Black*. That amps you up to get out there. We're doing a medley at the end of the show of songs by Aerosmith, the Beatles, AC/DC, and Led Zeppelin. If Motley Crue are now heroes for the up and coming practicing musician, it was the same for us when we were kids, and these guys are still our heroes. It's a tribute to them. When I first met Nikki he worked at a liquor store. I walked in and got a bottle of Tequila. I said, you look like a rock musician. He says, yeah I am. I said, what do you like? He said Aerosmith; what do you like? I said, Bebop Deluxe.

What comes to mind when you hear *Draw the Line?*

NIKKI: That reminds me of when I was putting together different bands. When it first came out, Kevin DuBrow wanted me to play bass in Quiet Riot and I had been working with Randy Rhoads, yet I always felt more comfortable writing my own music. I had a bunch of musicians together and we called ourselves Beowolf. I remember trying to do this. I say trying because when you're doing Top 40 you can never do it as good as the original artist. When you do a cover song you have to do it your way. We were trying to put together a set of Top 40 songs and "Draw the Line" was one of the songs. I remember the singer going, how does he sing like that? I am very much influenced by Aerosmith. It reminds me of that whole period of my life when I was struggling and working hard for what I have now.

The Aerosmith influence is strongest on the new album.

NIKKI: Aerosmith was never an out and out song oriented band. They were riff and R&B oriented. It was very important for me in Motley Crue, even at the *Shout at the Devil* stage when it was very rough, simple and aggressive, to have songs be the main consideration. Now that I've really sussed that out in songwriting, I've mixed it with the Aerosmith feel. On the lyric side, I get a kick out of Bon Scott. He was the ultimate rock 'n' roll lyricist/street poet. What a loss. If there is someone I have to measure myself up against as a lyricist it's him. I would say this album is hopefully getting close with some of the tongue in cheek stuff.

MICK: When we first got signed it was about the time the Knack was happening and we came out different. They couldn't pigeon hole us and you have to be pigeon holed. I just said we're a heavy metal band. Actually all along we've been a good fun time rock band.

Was your true heart on this album or the metal of the early days?

MICK: *Too Fast for Love* was a great album, but not the Elektra version. That and *Girls* are my favorite albums because they're more of the real way that I play. To me, *Theater of Pain* was like *Goat's Head Soup* for the Stones. It was something so far different and removed from us but still a good album. I had problems playing that way. The other ones have my blues edge on it. They came more naturally.

NIKKI: The style of playing with a lot more riff and feel comes with being a seasoned band. The Leathur version of the first album has a little of that feeling out of sloppiness. But sloppiness and sloppy feeling are two different worlds. There's a lot of young bands I hear around L.A. that have that sloppiness but they don't have it tight. When it's time to synch up and get tight on the choruses or down to the bridge part on something like "Girls," with its T Rex feel, it really comes together. It's not easy to play that way. It comes from being together, playing together, and being older musicians. The strength in the sound of the band is very strong. Even though it's sloppy we're a unit. It's just the way the band is. I'm a very simple bass player in that I cater to the backbone of the song. Mick plays a solid rhythm on top of that. If anybody is a moving person it's Tommy, but even Tommy keeps a solid beat.

Do you allow yourself to grow as a bass player or is songwriting so much more important that you've reached your pinnacle on bass and it doesn't matter anymore?

NIKKI: I think that has happened at times. I hit mesas and then fly onto a new plateau. I think I progress in leaps and bounds but not a lot of them. Now I work on timing and feel. I take a situation like "Girls" and I feel the rhythm flowing and I find myself listening to more soul and funk and rhythm & blues as an influence. I'm a strange bass player. I listen to bands and songs. I don't listen to a bass player. I listen to drummers and bass players together. I look at it as a whole unit just as I see Motley Crue. I can't sit down and go, this is my favorite bass player, but I really appreciate Tom Hamilton from Aerosmith.

MICK: I'm a better player, too, but that's because I've learned about the other three guys. When you know your people and what to play it comes more easily. Plus, being on the road and seeing other bands helps out. All four of us were real green when we started. It was three guys practicing stuff and doing what they each did best. Then you take the best parts of each one and combine it into one. Now the ideas are coming much more simply to us. We know each other. "Dancing on Glass" is a good example. Nikki brought that song in and there were a couple of parts that didn't mesh up. Tommy and I came up with the other parts to lock it in. When "Girls" was first introduced to the band as Tommy's brainchild, it was so happy. I said, I can't do this song like this. I took a liter of Jack Daniels, chugged it down, and came up with the riff. I came back the next day all hung over and said, this is what we're going to do with it.

You're the only guy I can think of who plays slide guitar in what is considered a hard rock or metal band.

MICK: I've known how to play slide for years. This was exactly the right time to break it out. It was us being Motley Crue as a new band. People want to hear lick things and even on *Too Fast for Love*, I played slide. On *Shout at the Devil* I didn't play any. On *Theatre* there was a little more. On this one it's balls out. I felt it was the right time to just go full bore. One of my biggest influences on slide guitar was Duane Allman, then Jeff Beck. I have every one of the Allmans albums since their first. *Idlewild South* was a real good one and *Eat a Peach* was great too. Their version of "Statesboro Blues" inspired me a lot.

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So the Aerosmith is coming from Nikki and Duane Allman is coming from you?

MICK: You could say that. Aerosmith were into blues too. We can become a mess in the middle and come back tight again. That's us.

Cheap Trick is another band I'd put in as a Motley influence.

NIKKI: They are one of my all time favorite bands. Their music is raw and tight and very powerful sounding and humorous. I loved bands like Sabbath and that heaviness, but Cheap Trick brought along that same power and aggression without it being depressing. It was more like good time rock 'n' roll, but with a fist. We borrowed from Cheap Trick. They are some of the best guys I know. I must say that working with Robin Zander and Rick would be a thrill. We talked about doing a project together sometime in the future. Joeysguitartabs.

MICK: Cheap Trick were the best of two different rock things. Rick Neilsen is a really good player. I played with him on the road and it's amazing how good he is, but he doesn't show it on records. He has that nasty stuff but he looks new wave. I liked Cheap Trick for a long time. It's more Aerosmith and Cheap Trick with Nikki and Tommy. I'm older than these guys and when they say, listen to this and I say yeah, I already know how to do this stuff. My roots are really deep in the blues. I loved Mike Bloomfield with Paul Butterfield because he was so brassy and bright. Elvin Bishop was so laid back. The Butterfield album with Buzzy Feiten was also a great one. Leslie West is also real agile and fluid. His tone had an influence on my tone with his nasty sustaining notes. That influence is on some of the higher resister notes on "Girls." I'd like to jam with Leslie to see how much we have in common.

You have pre-Van Halen roots and you haven't embraced another generation of players. Have you ever felt you had to get your tapping together?

MICK: I know how to do that hammer-on stuff, but Edward came out with it and that's his gig. I don't want to sound like Eddie. Yngwie came out with scales that were tremendously fast and precise and on the money. I don't want to be like that either. I want to be different. It's a feel thing. Now you've heard the speed, how about some taste? Let's take a note and bend it all over the place.

How did the band come to tune down to D?

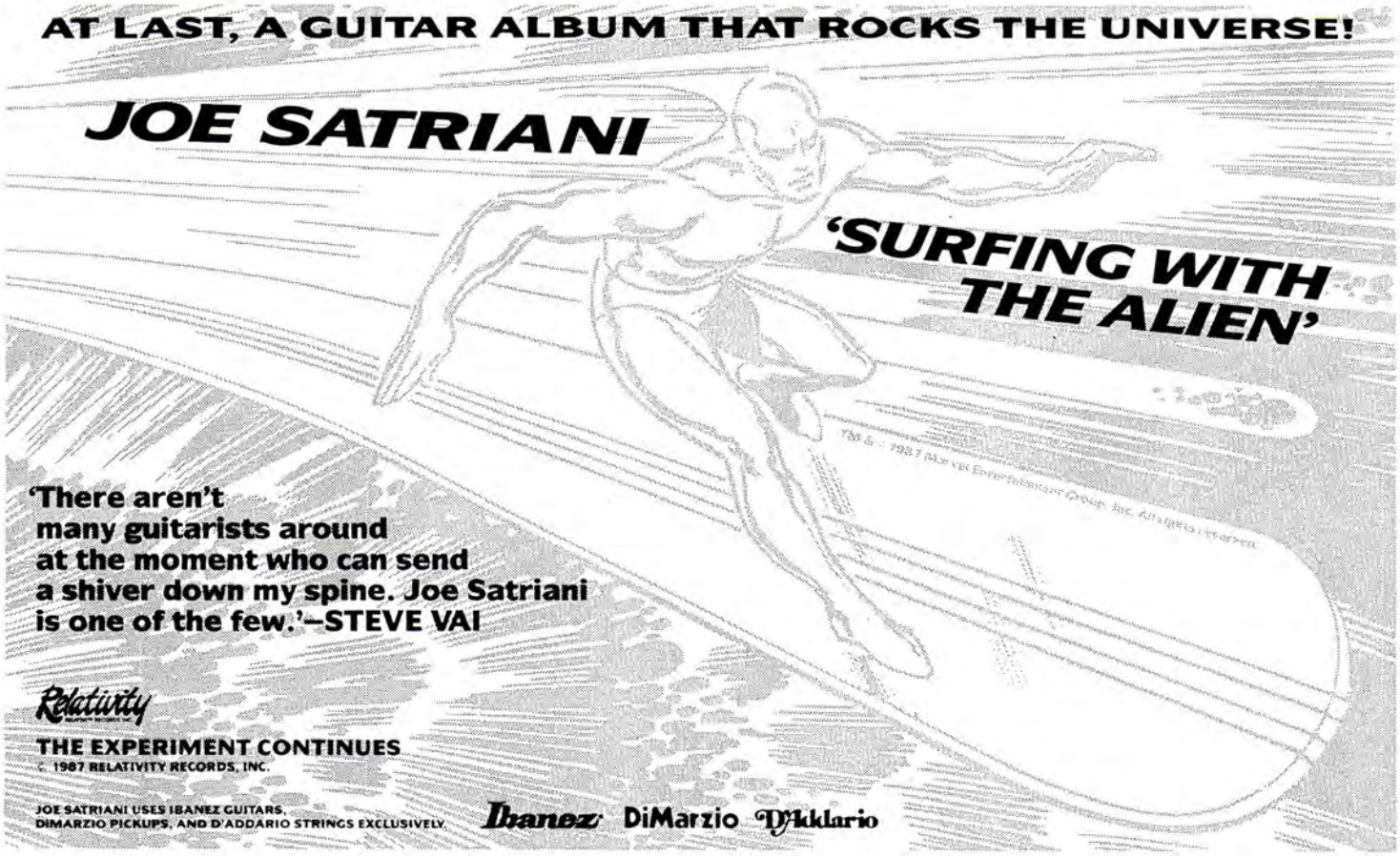
MICK: When I was in a Top 40 band, Van Halen and us would play together all the time. I remember how they detuned and when Edward hit a chord it would be huge sounding and I'd go, wow! I've always wanted to do that too.

Do you want to play more on the records?

MICK: No I don't and I never have. I've always felt that if you do something and leave your audience wanting more of that, they'll come back again. My solos are short, to the point, and over. I've always done that. Live, I do a prelude in between "Bad Boy Boogie" and "Somthin' for Nuthin." I do 45 seconds where I can play what I want to play, but everything is structured. I'll play it the same every night. It has a little speed, some slide parts, some whammy bar, but all are confined.

Your bass sound has gotten better as the years go by.

NIKKI: We work on it and listen to other bands and how the bass affects the drums. In rock 'n' roll it's pretty sad. I like the flowing sound of the soul players. It's smooth, you can hear the note, and it's soft. Anita Baker is a good example. Simply Red are good in this department. Tom Hamilton had that bass sound in general. Live, I play with a lot more attack, grit and grime because it cuts through. Just because it's a soft flowing bass sound doesn't mean you play soft. The people I'm talking about refer to sound not style. For style I'm starting to get into more movement. That comes with the band evolving in the style it is. I don't think playing "Live Wire" and "Knock 'em Dead" I could be doing a lot of movement. With the band being more rhythm & blues influenced, I see that as being a



future for my bass style.

Would you say then that Motley Crue has gone from being a metal band to an R&B group?

NIKKI: The change has been gradual. We never said by the fourth album we will sound like this. It's got a lot more feel to it, a lot more roots. A lot of that comes from me as a person letting up on the reins a little bit, letting the band be the band and not saying, here's how it goes. Now it's like, here is a song, an idea, let's let it flow. Part of it is that the guys in the band work very hard on being songwriters. If you don't have a song it's not valid in the Motley Crue format. Now that everyone is writing songs it's, let's hear what you've got in the song format. Then you mix slide guitar into Tommy's funky drum style and Vince's melodies and it all fits into a song and you've got a band influence. I can't foresee the future of the band; it's very spontaneous. I don't have long term visions. What I'm saying is, we don't think too hard; we let it happen musically. It's been said that we are an 80's Stones, in the sense of attitude and music and breaking the rules as far as style. Not breaking the rules as far as an Eddie Van Halen, but just breaking them.

How do you get raunch in the studio?

NIKKI: Rock 'n' roll is in our soul. I don't care how clean it is, if you paint a garbage can it's still a garbage can. You put Motley Crue in a very clean situation and it's still dirty.

How helpful is Tom Werman?

NIKKI: He is phenomenal, the best producer for Motley Crue at this time. He works phenomenally with guitar and vocals. We arrange our own songs, but he is a great arranger. He is a song producer. He can drag a song out of you.

MICK: That boy is a genius. When I first went in my sound was horrible. It was all pink noise and very indistinguishable. He kept going, Mick, you've got the distortion, but it isn't tight. I've been working on it and you can tell on the new album. I used two different kinds of amps and miking techniques. I used a Gallien Krueger and a half stack Marshall. We miked with a Shure SM 57 dead in the cone of the Marshall. Neumann U 87's were the room mikes at different settings. The Gallien Krueger was straight into the board.

When I go in for a sound in the studio we usually play around for maybe a week with different tones. On "Bad Boy Boogie" I took a tape of "Statesboro Blues" in and said, this is the tone I'm looking for on a slide part. It turned out a little more modern than "Statesboro."

Do you record live in the studio?

MICK: No. The first people in the studio are Tommy and I. I do a scratch rhythm part and he plays the drums. Nikki comes in and does his part and then I come back in and fix all the hideous parts, using the scratch vocal. I play rhythm on every song we do and then go back and do the solos. I always double the rhythm parts. It sounds bigger. Mostly I play off the kick and snare. When I'm playing I try to accent with the snare.

NIKKI: Mostly I listen to Mick. I keep the time with Tommy with the snare and the kick, but I listen to that guitar. He keeps a good engine.

What's the best band performance in the studio?

NIKKI: On this album, "Dancing on Glass" has a great feel. "Girls" has a very driving feel, "Bad Boy Boogie."

"Bad Boy Boogie" has a ZZ Top feel, then a swing side with a walking bass line.

NIKKI: Right. I like that. It keeps it exciting. It's like now we've figured it out; no, we didn't—here's something else going on. Yet it's simple; it's one gear. It keeps moving down the path. It doesn't sway. Whatever changing we do, you latch right onto it.

I don't hear a lot of effects going in.

MICK: When I play in the studio I want it as dry and flat as possible so it's on tape and it's done right. Then you can tweak it after to make it bigger. Once it's there it's there forever and if

Ross Marino

you put an effect on it, it's there. You can't get rid of it.

Tell me about your live setup?

MICK: My amps have been modified by Jose. He made them sound monstrous. I use Marshall 100 watts with seven 4x12s, with Celestion 30 watt vintage. I use one 100 watt Marshall and two H&H, which are 600 watts each. It's a biamp stereo thing. The cabinets are like monitors for me. I use the new Nady wireless, which are perfect. I have my Bradshaw rack but I don't use it much, only on solos and just enough to make them wet enough to jump out. On rhythm parts I don't use it. The rig has a Peterson Strobe tuner 450, Furman PLB Power Conditioner and Light Module, the SDE 3000 by Roland, a Yamaha SPX 90, a PCM 60 from Lexicon, the Rane Splitter Mixer SM26, Photon MIDI Converter, and the Roland Digital Piano MKS 20 MIDI Message.

What's your guitar setup?

MICK: I play Kramer guitars. I come up with different types of Kramers. When you have a new guitar it feels different and plays different. It's inspiring. Playing the same old axe you can get too comfortable. After *Theatre of Pain*, we came home in March '86 and I put my guitar down for almost a year. I didn't even touch it. When we came in and started writing songs for this album, I picked it up and it was refreshing and something new again. Kramer sent me a few of the guitars that I've designed. I call it a Strato-Tele-Paul. It's like a Stratocaster contour with a Telecaster body and Les Paul setup with the double pickups and the Les Paul switches. The pickups I believe are Schaller.

Do you have a favorite bass?

NIKKI: I change pretty often. I use a Kramer Spectre with a Thunderbird body shape. It's a phenomenal bass with EMG pickups, the jazz bass pickup in the rear position, and the P bass in the front. It has one volume knob so I don't have to deal with the tones. It has a long scale neck and is very bright and crisp. We designed it through the company. The rig is Ampeg SVT heads powering with eight 10" cabinets.

Why did you switch from the guitar to the bass?

NIKKI: The bass has so much more feel and soul to it. I know it sounds corny, but when I play it I feel fulfilled. If I'm playing a riff or a funk line or playing straight eighths I feel

Continued on page 108

"Any Time You're Ready."

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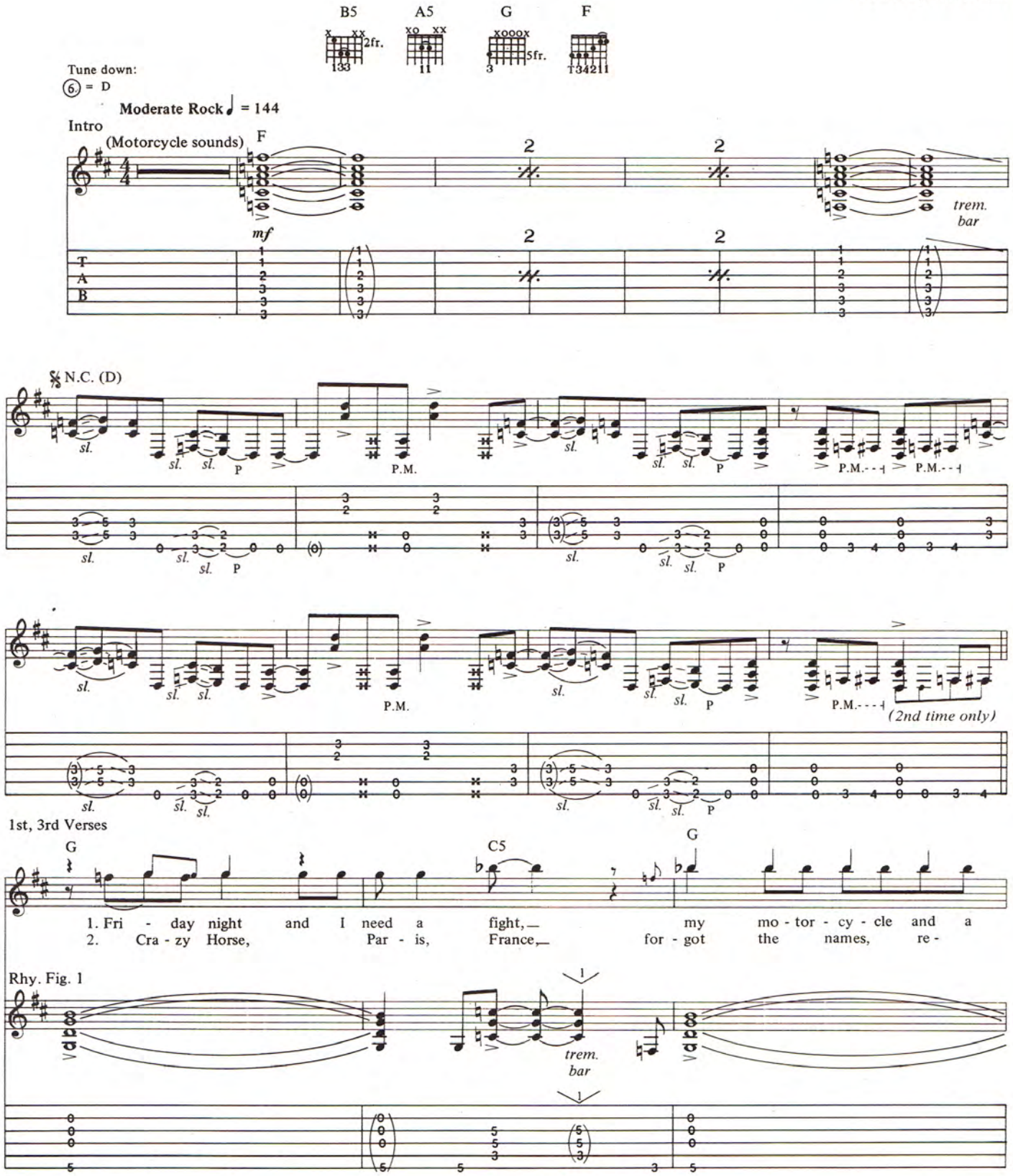
Tablature Explanation page 21

GIRLS, GIRLS, GIRLS

As Recorded by Motley Crue
(From the album GIRLS, GIRLS, GIRLS/Elektra Records)

Music by Nikki Sixx,
Tommy Lee and Mick Mars
Words by Nikki Sixx



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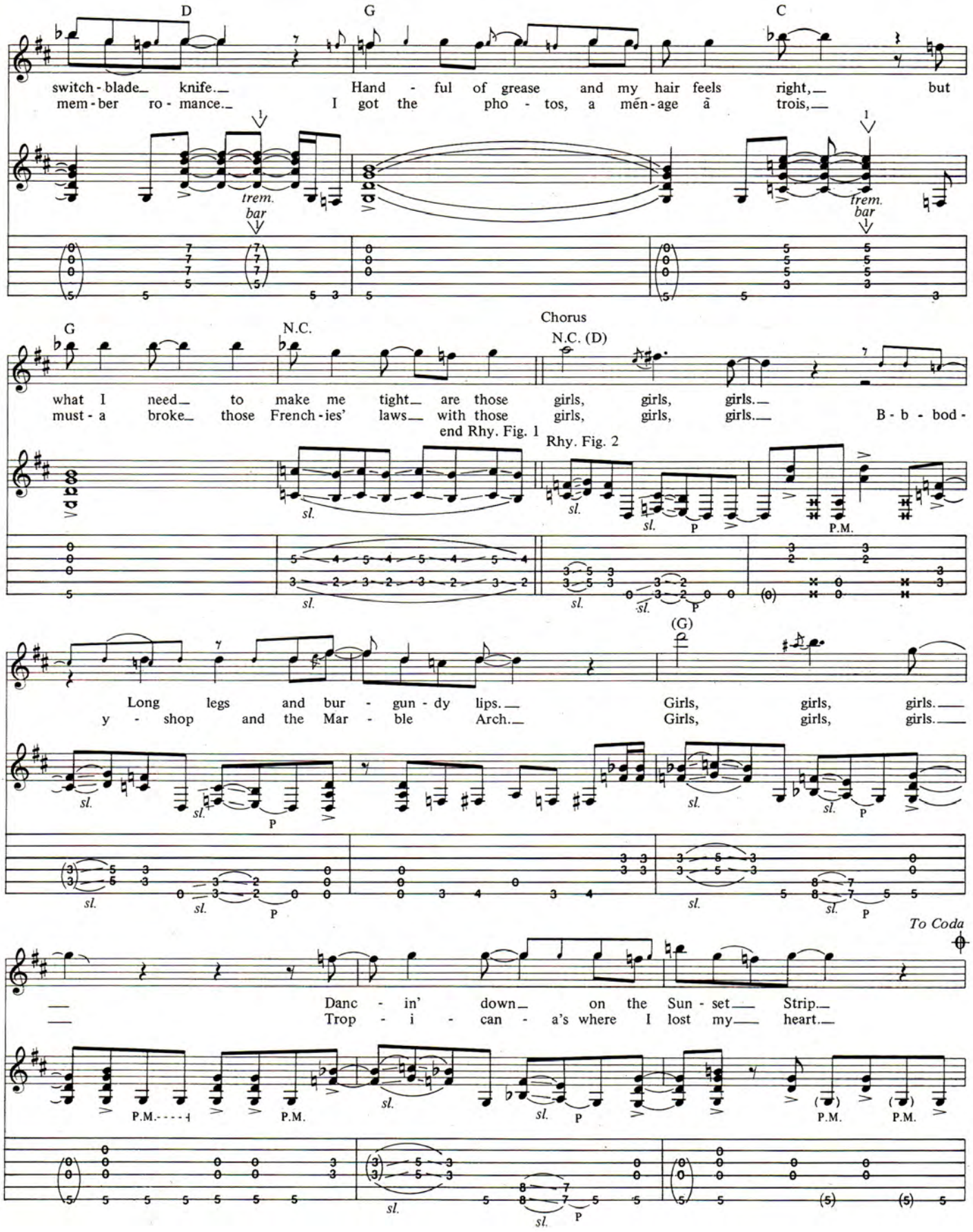
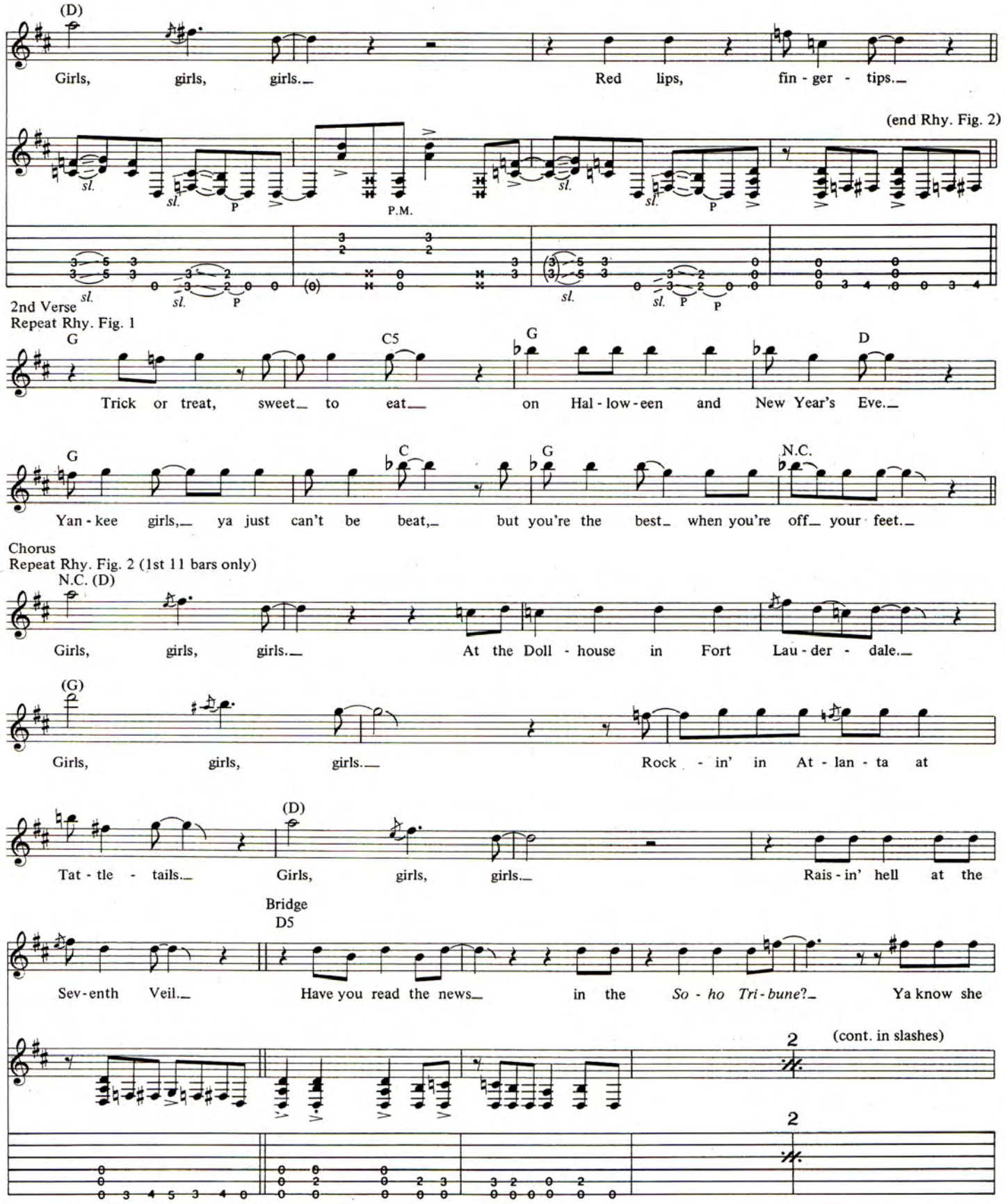
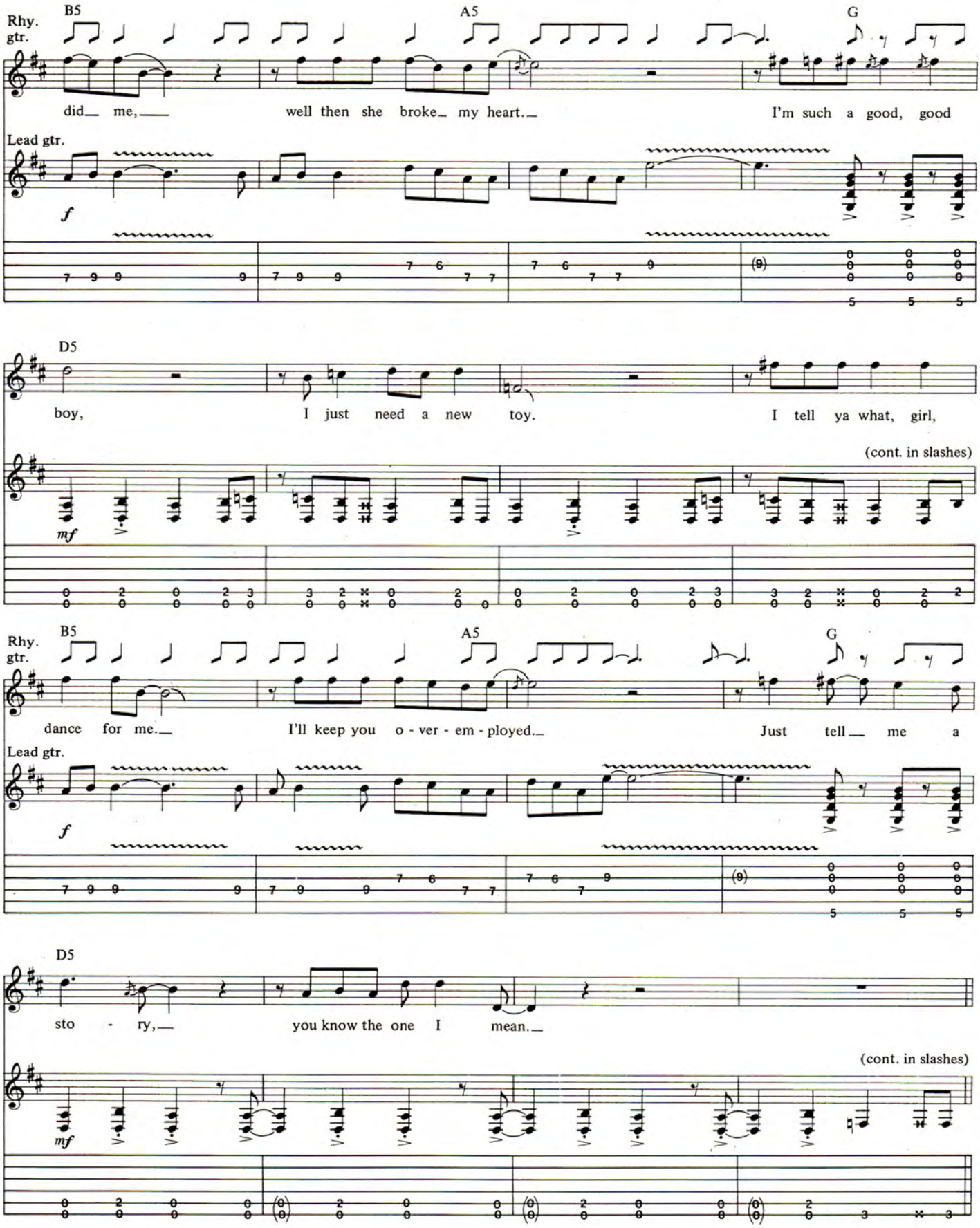
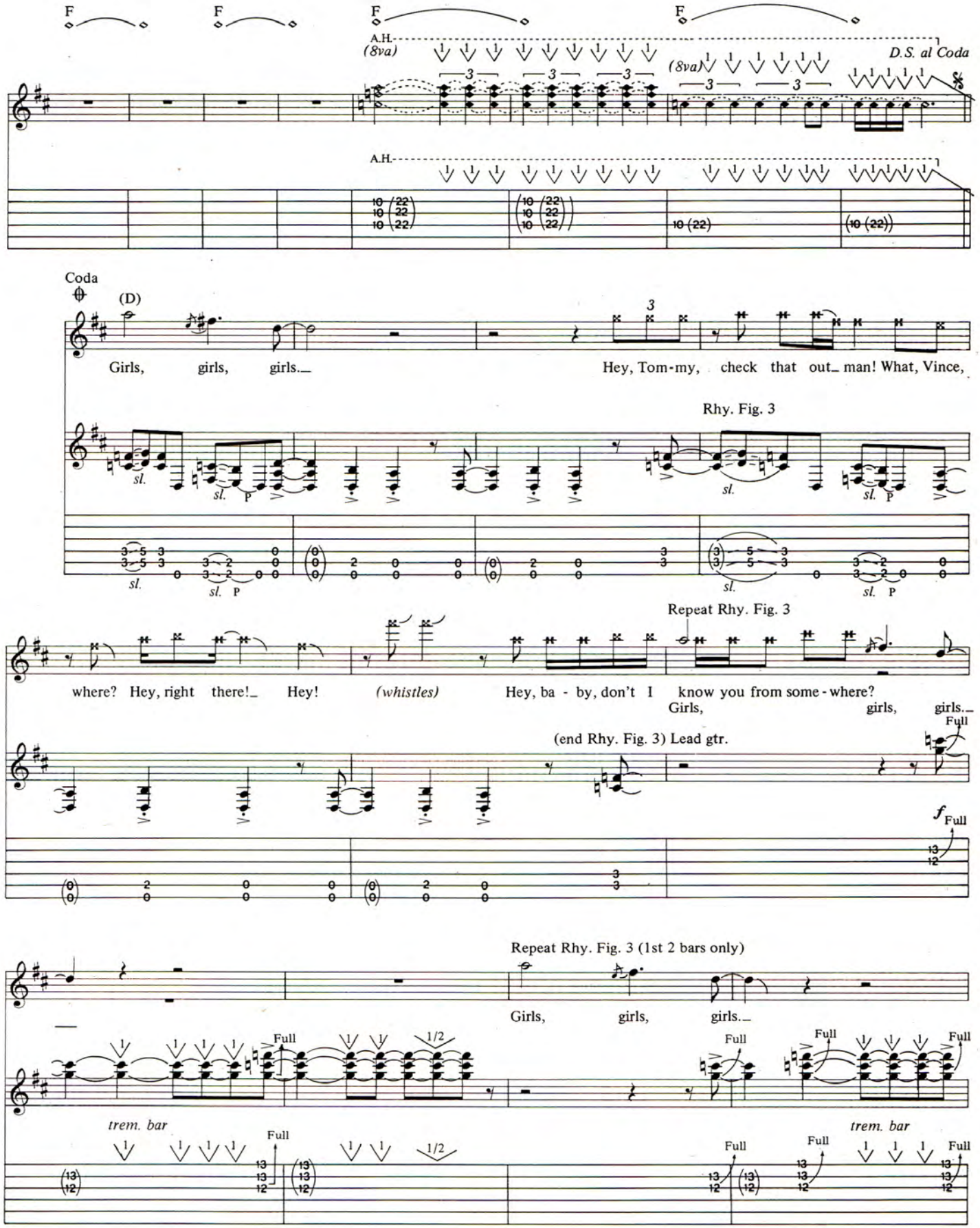

D
G
C
switch - blade_ knife._ Hand - ful of grease and my hair feels right,_ but
mem - ber ro - mance._ I got the pho - tos, a mén - age ã trois,_
trem. bar
G
N.C.
Chorus
N.C. (D)
what I need_ to make me tight_ are those girls, girls, girls._
must - a broke_ those French - ies' laws_ with those girls, girls, girls._ B - b - bod -
end Rhy. Fig. 1
Rhy. Fig. 2
sl.
P
P.M.
(G)
Long legs and bur - gun - dy lips._ Girls, girls, girls._
y - shop and the Mar - ble Arch._ Girls, girls, girls._
To Coda
Danc - in' down_ on the Sun - set_ Strip._
Trop - i - can - a's where I lost my_ heart._


(D)
Girls, girls, girls. Red lips, fin - ger - tips.
(end Rhy. Fig. 2)
sl.
P
P.M.
2nd Verse
Repeat Rhy. Fig. 1
G
C5
G
D
Trick or treat, sweet to eat on Hal - low - een and New Year's Eve.
G
C
G
N.C.
Yan - kee girls, ya just can't be beat, but you're the best when you're off your feet.
Chorus
Repeat Rhy. Fig. 2 (1st 11 bars only)
N.C. (D)
Girls, girls, girls. At the Doll - house in Fort Lau - der - dale.
(G)
Girls, girls, girls. Rock - in' in At - lan - ta at
(D)
Tat - tle - tails. Girls, girls, girls. Rais - in' hell at the
Bridge
D5
Sev - enth Veil. Have you read the news in the So - ho Tri - bune? Ya know she
2
(cont. in slashes)


Rhy. gtr.
B5
A5
G
did me, well then she broke my heart. I'm such a good, good
Lead gtr.
f
D5
boy, I just need a new toy. I tell ya what, girl,
(cont. in slashes)
mf
Rhy. gtr.
B5
A5
G
dance for me. I'll keep you o - ver - em - ployed. Just tell me a
Lead gtr.
f
D5
sto - ry, you know the one I mean.
(cont. in slashes)
mf


F
A.H.
(8va)
D.S. al Coda
Coda
(D)
Girls, girls, girls.
Hey, Tom-my, check that out man! What, Vince,
Rhy. Fig. 3
sl.
P
where? Hey, right there! Hey!
(whistles)
Hey, ba - by, don't I know you from some - where?
Repeat Rhy. Fig. 3
Girls, girls, girls.
Full
(end Rhy. Fig. 3) Lead gtr.
f
Repeat Rhy. Fig. 3 (1st 2 bars only)
trem. bar

w/Rhy. Fill 1

w/Rhy. Fig. 4
(G)

Girls, girls, girls.

Full Full 1/2 1/2

reverse rake

trem. bar

Full 1 1 1 1 Full Full

trem. bar

Full Full 1/2 1/2

Full 1 1 1 1 Full Full

Girls, girls, girls.

Full Full 1 1 1 Full P P 1 Full

trem. bar

Full Full Full P P 1

trem. bar

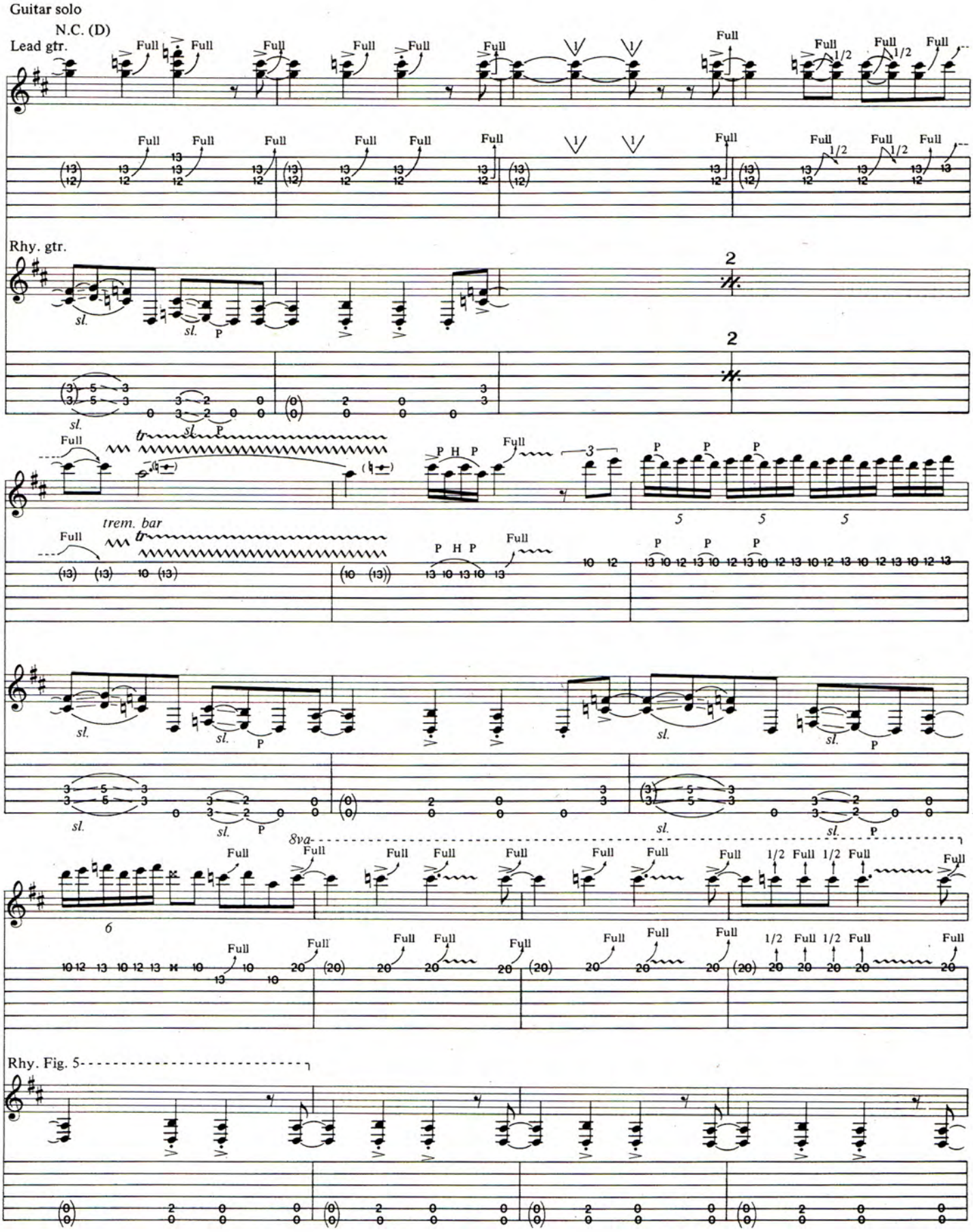
Full

Rhy. Fill 1

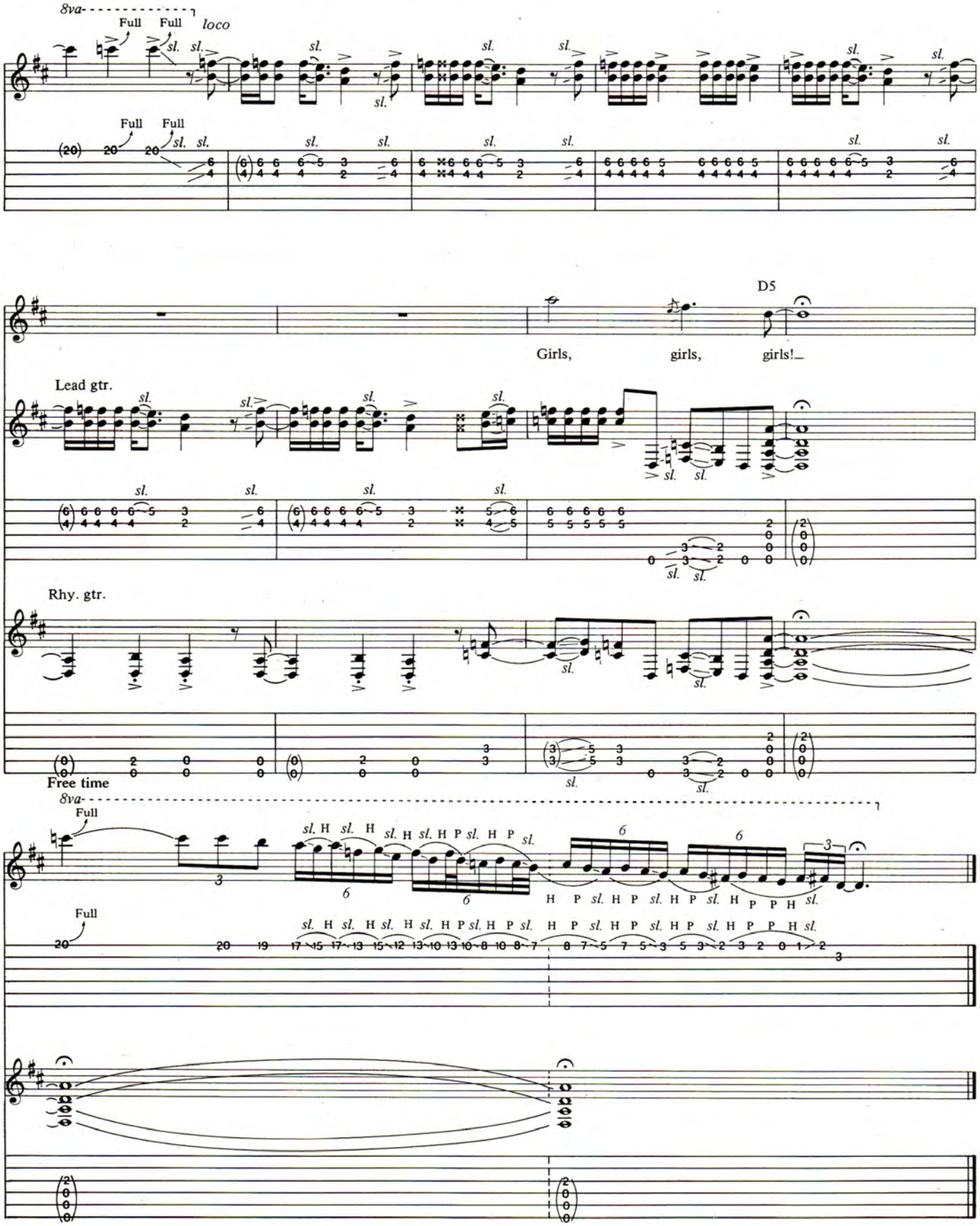
Rhy. Fig. 4

sl. *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.*


Guitar solo
N.C. (D)
Lead gtr.
Rhy. gtr.
trem. bar
8va
Rhy. Fig. 5

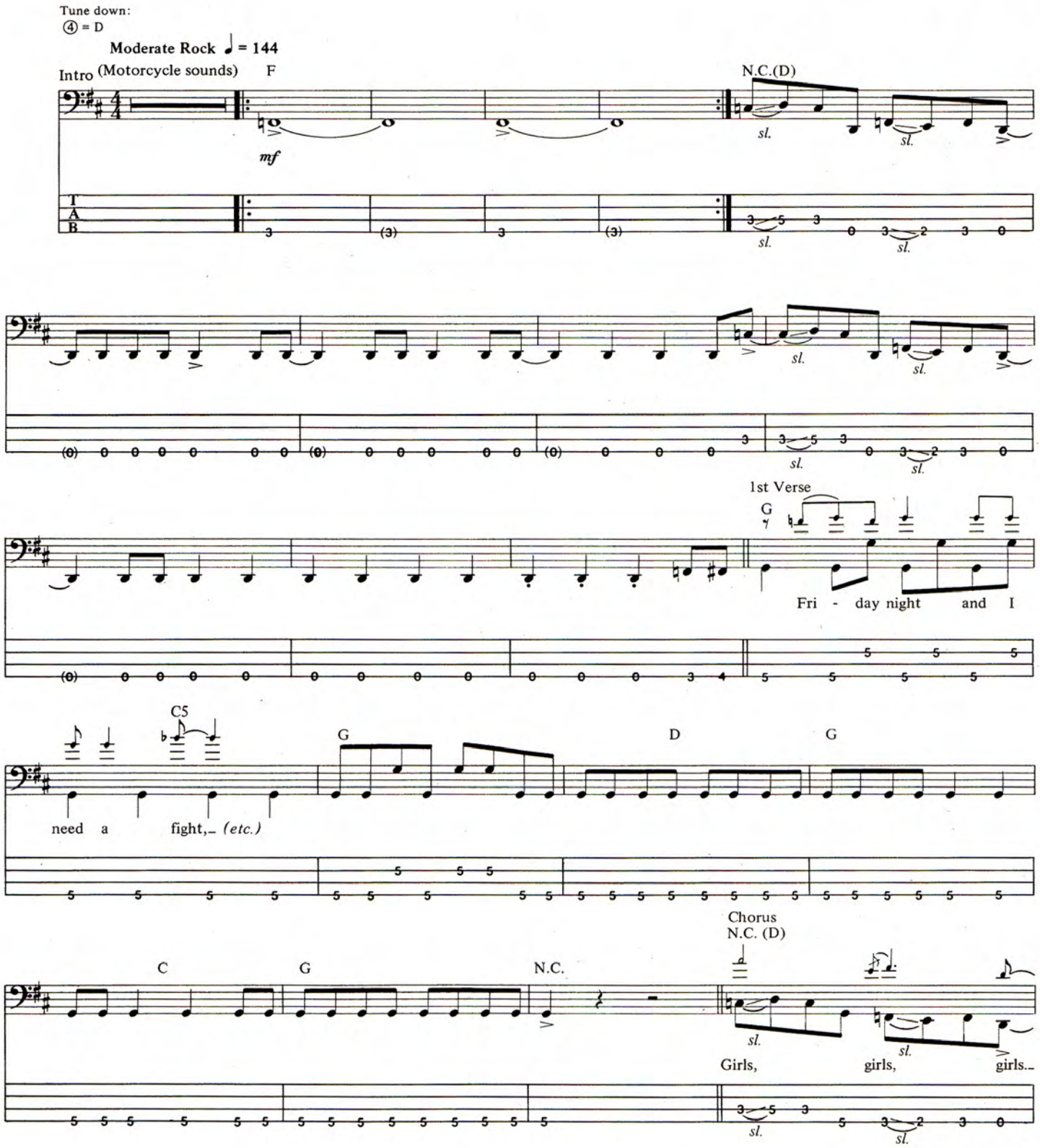
Repeat Rhy. Fig. 5 *(5 times)*



BASS LINE FOR

GIRLS, GIRLS, GIRLS

Music by Nikki Sixx,
Tommy Lee and Mick Mars
Words by Nikki Sixx



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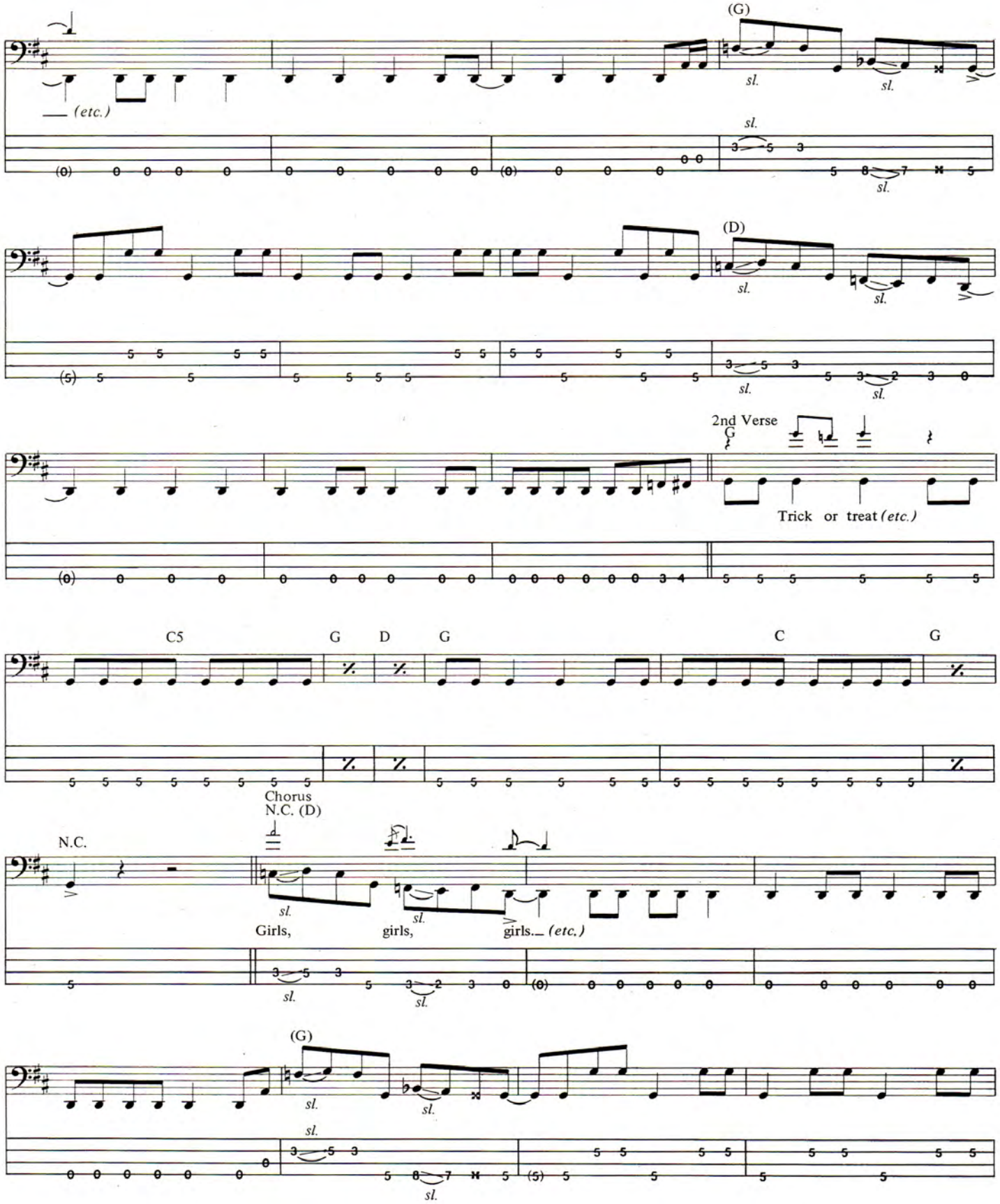
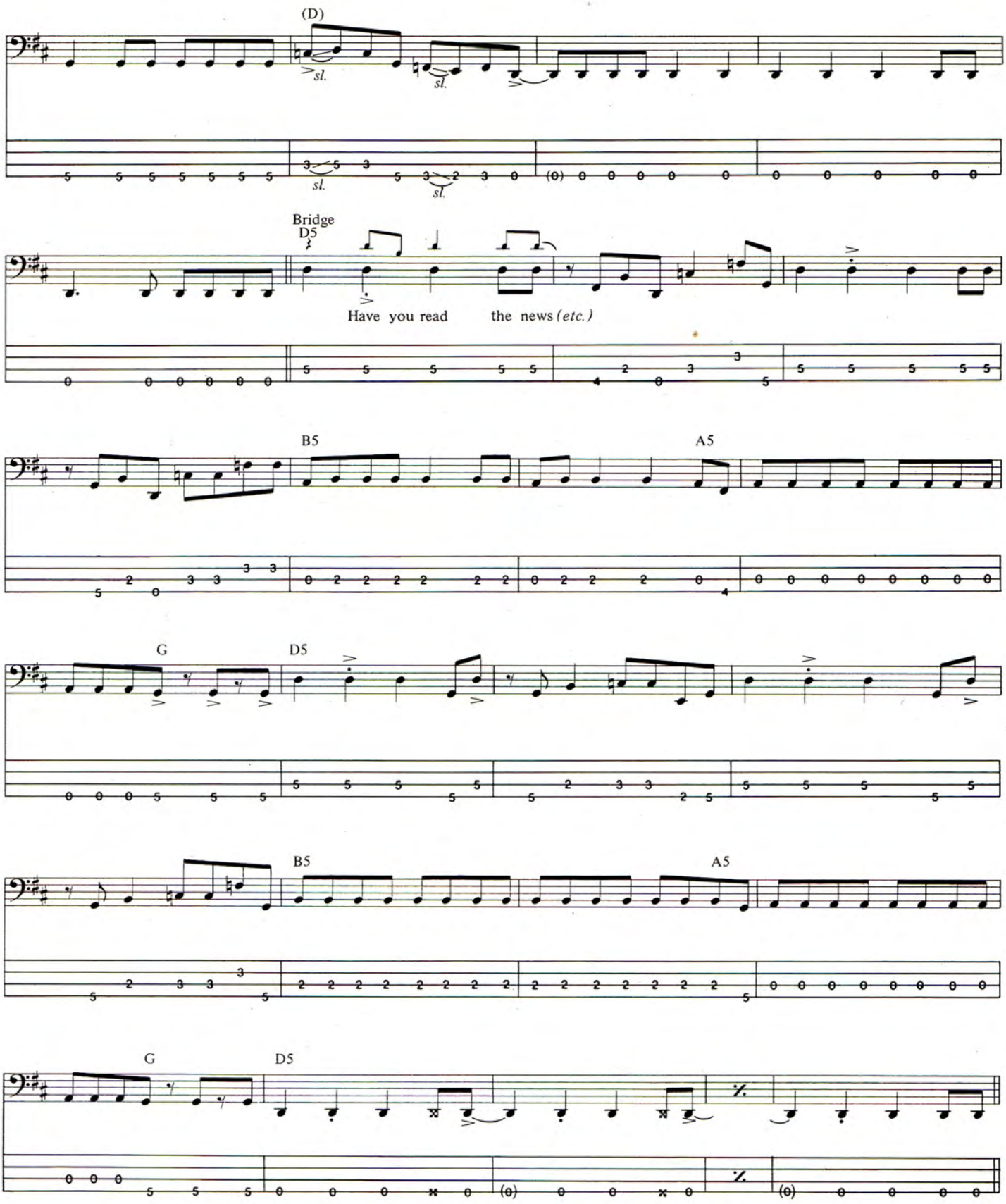
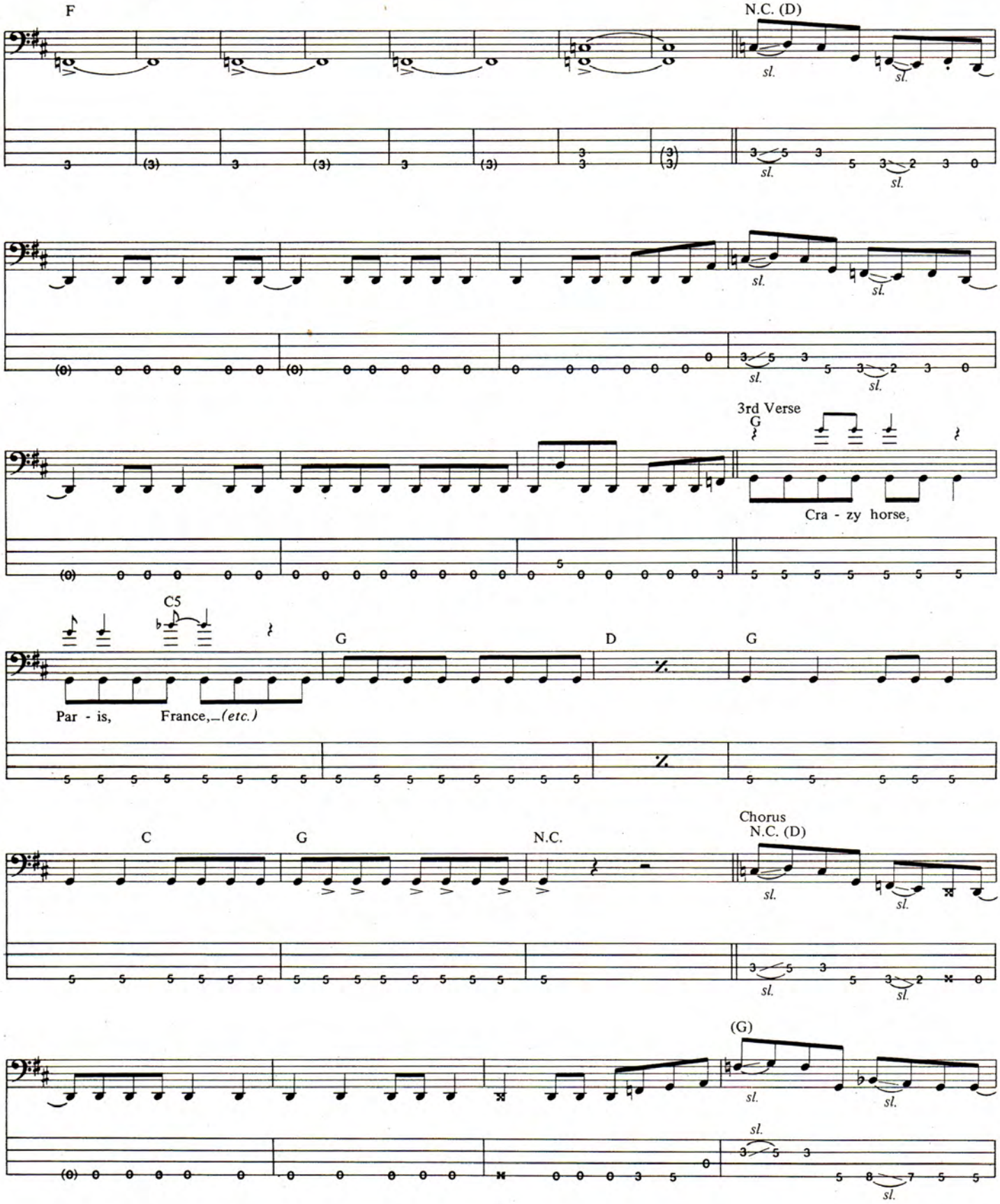
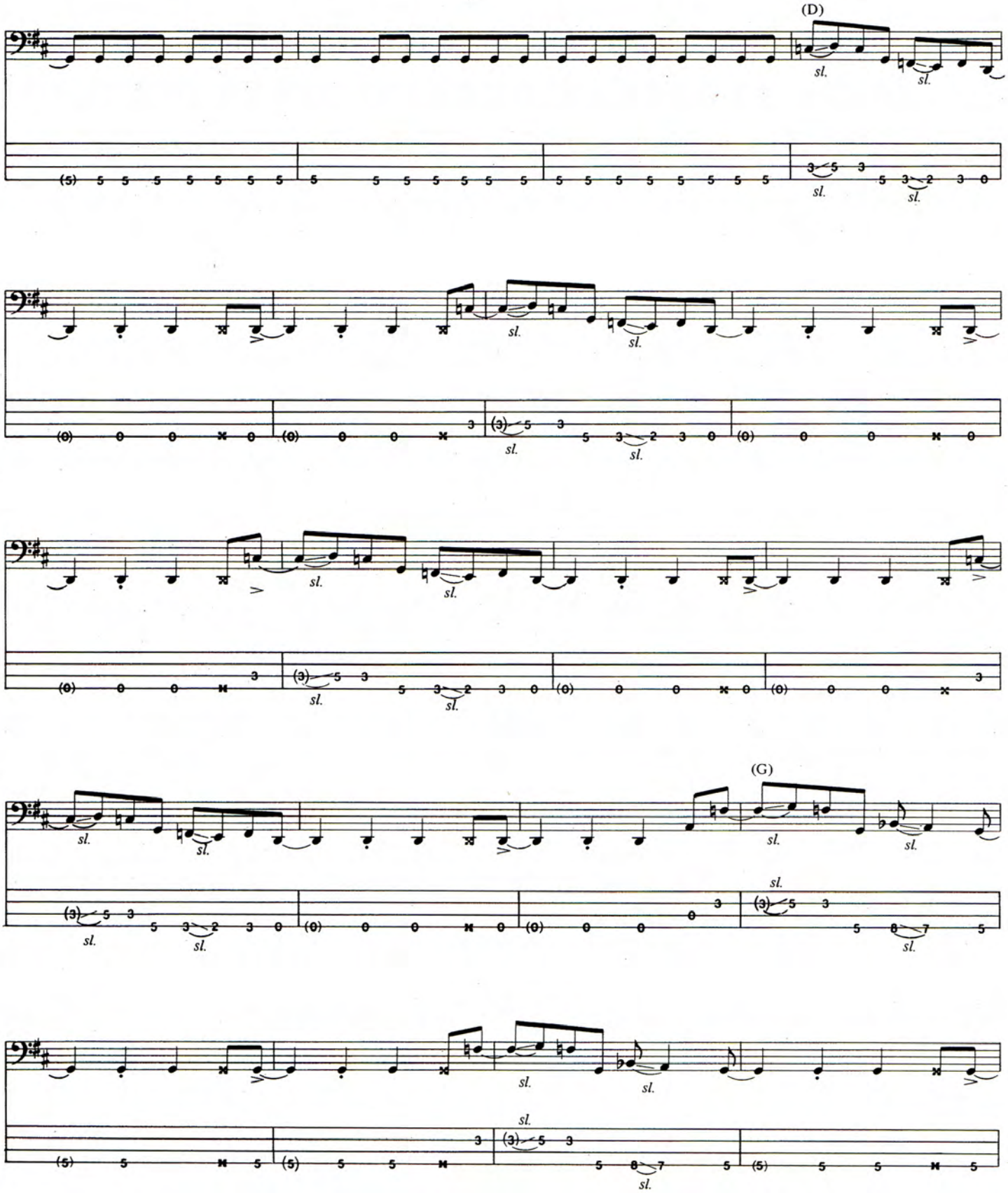
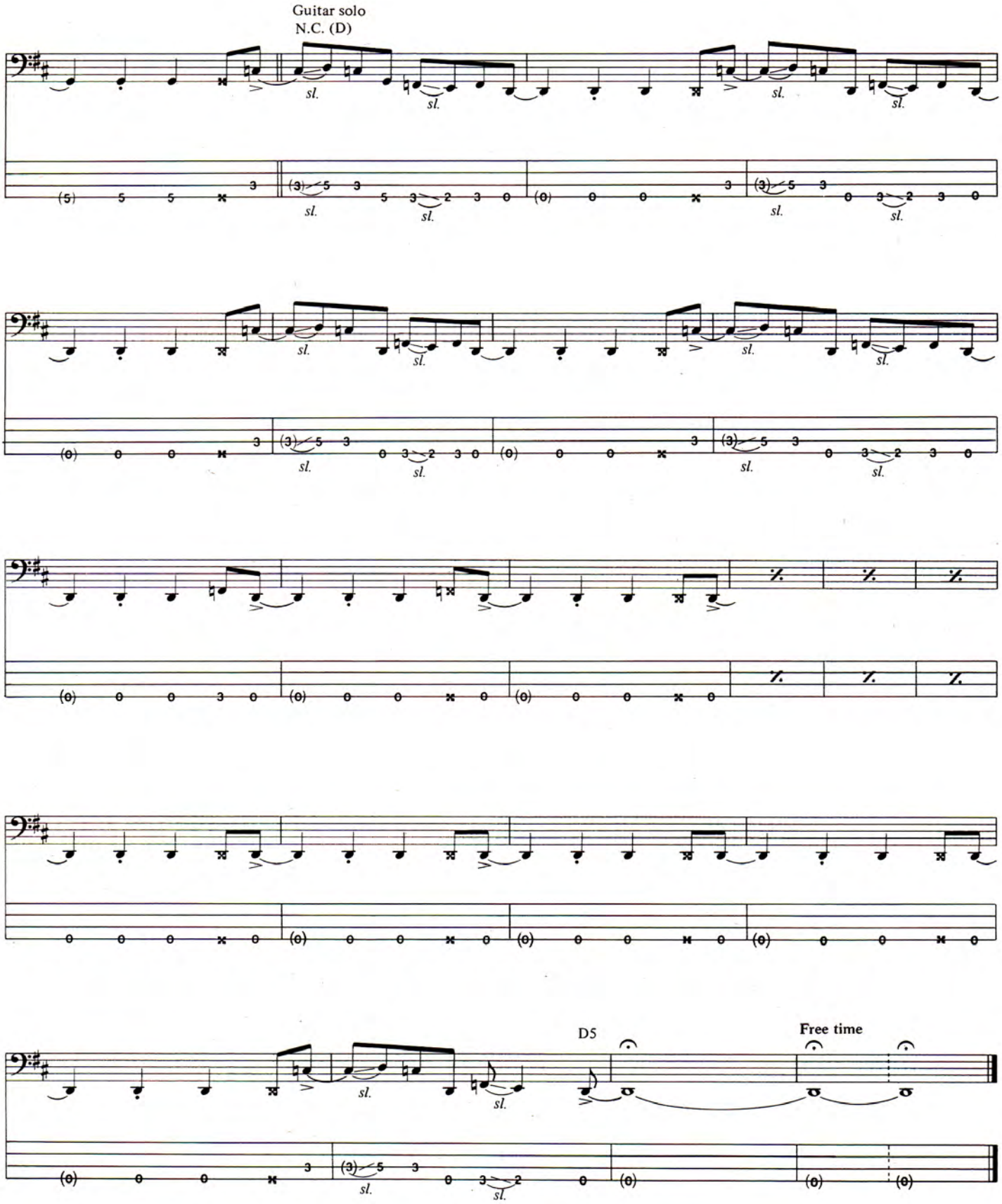

(G)
sl.
(etc.)
(D)
2nd Verse
G
Trick or treat (etc.)
C5
G
D
G
C
G
Chorus
N.C. (D)
N.C.
Girls,
girls,
girls. (etc.)
(G)


(D)
sl.
Bridge
D5
Have you read the news (etc.)
B5
A5
G
D5
B5
A5
G
D5


F
N.C. (D)
sl.
3rd Verse
G
Cra - zy horse,
C5
G
D
G
Par - is, France,—(etc.)
C
G
N.C.
Chorus
N.C. (D)
(G)


(D)
(G)
sl.


Guitar solo
N.C. (D)
D5
Free time

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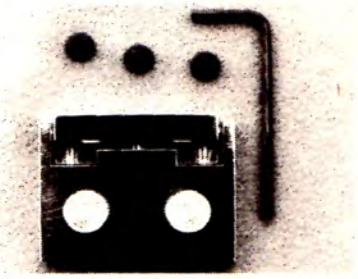

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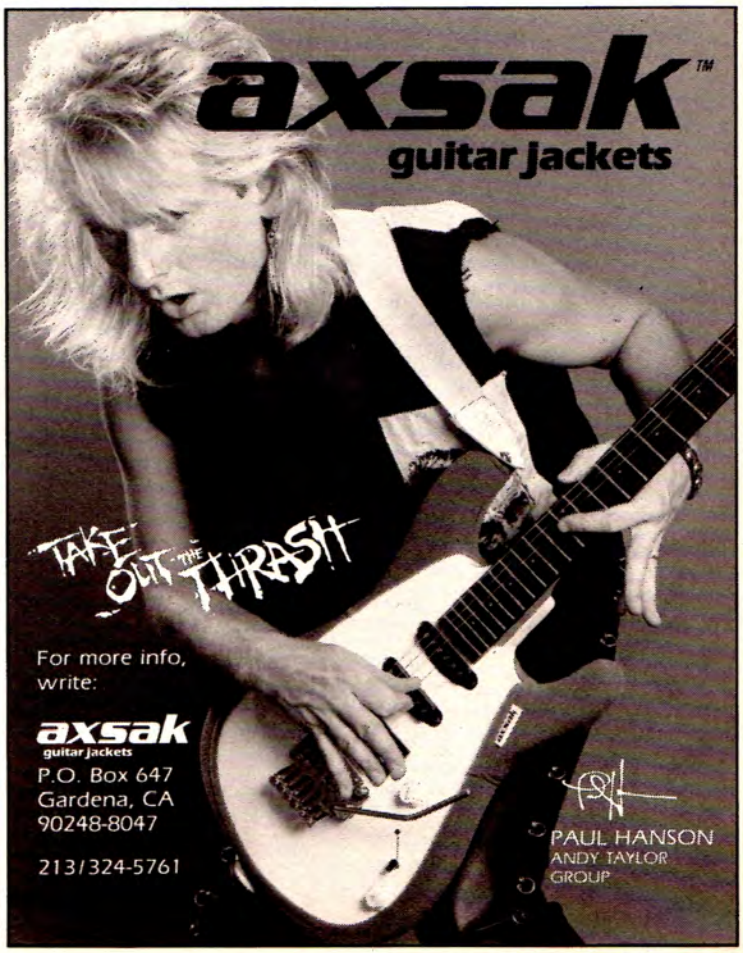

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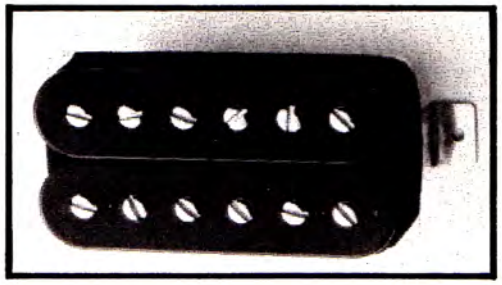

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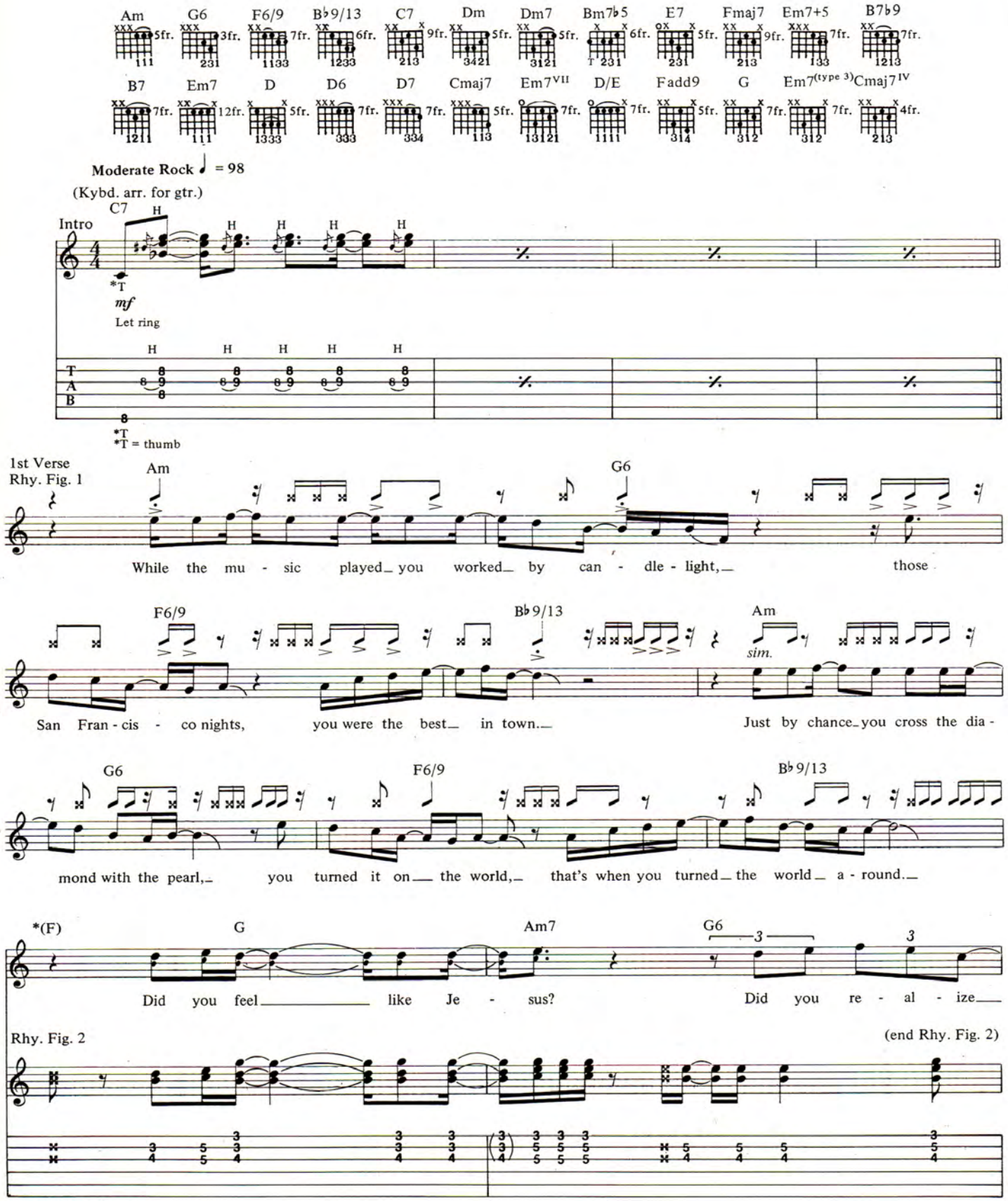
Tablature Explanation page 21

KID CHARLEMAGNE

As Recorded by Steely Dan
(From the album THE ROYAL SCAM/MCA Records)

Words and music by
Donald Fagen and Walter Becker



*Implied by bass figure.

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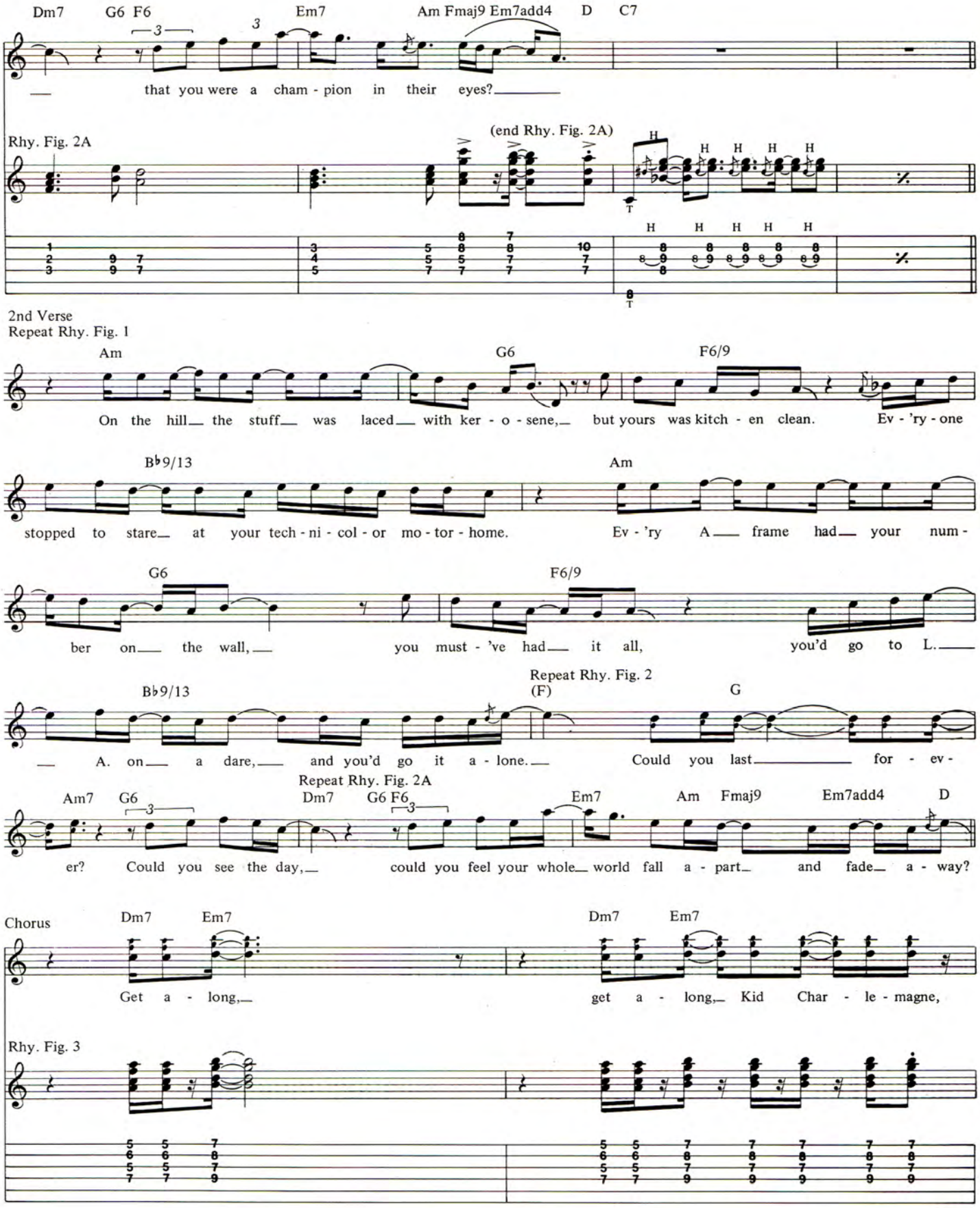
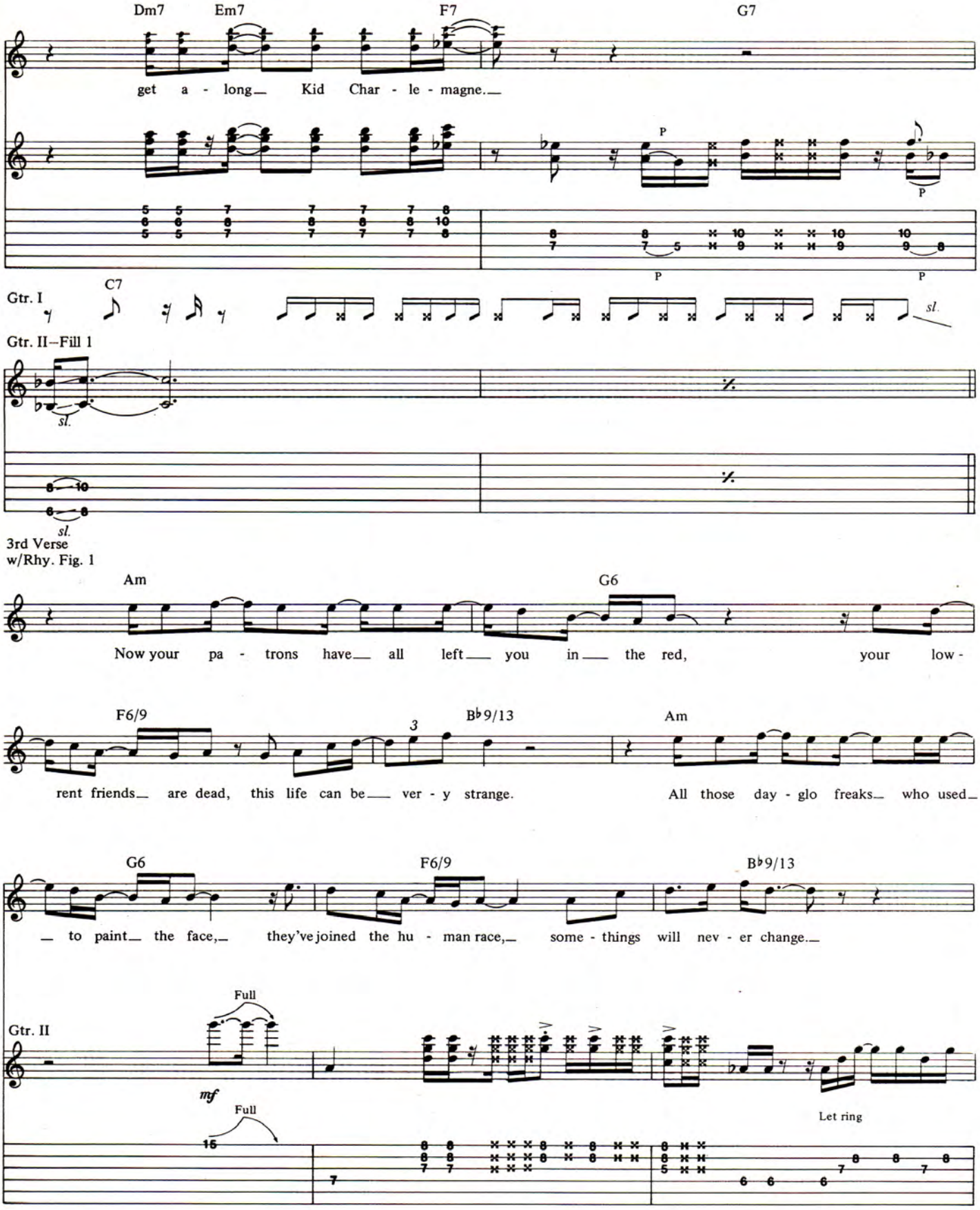
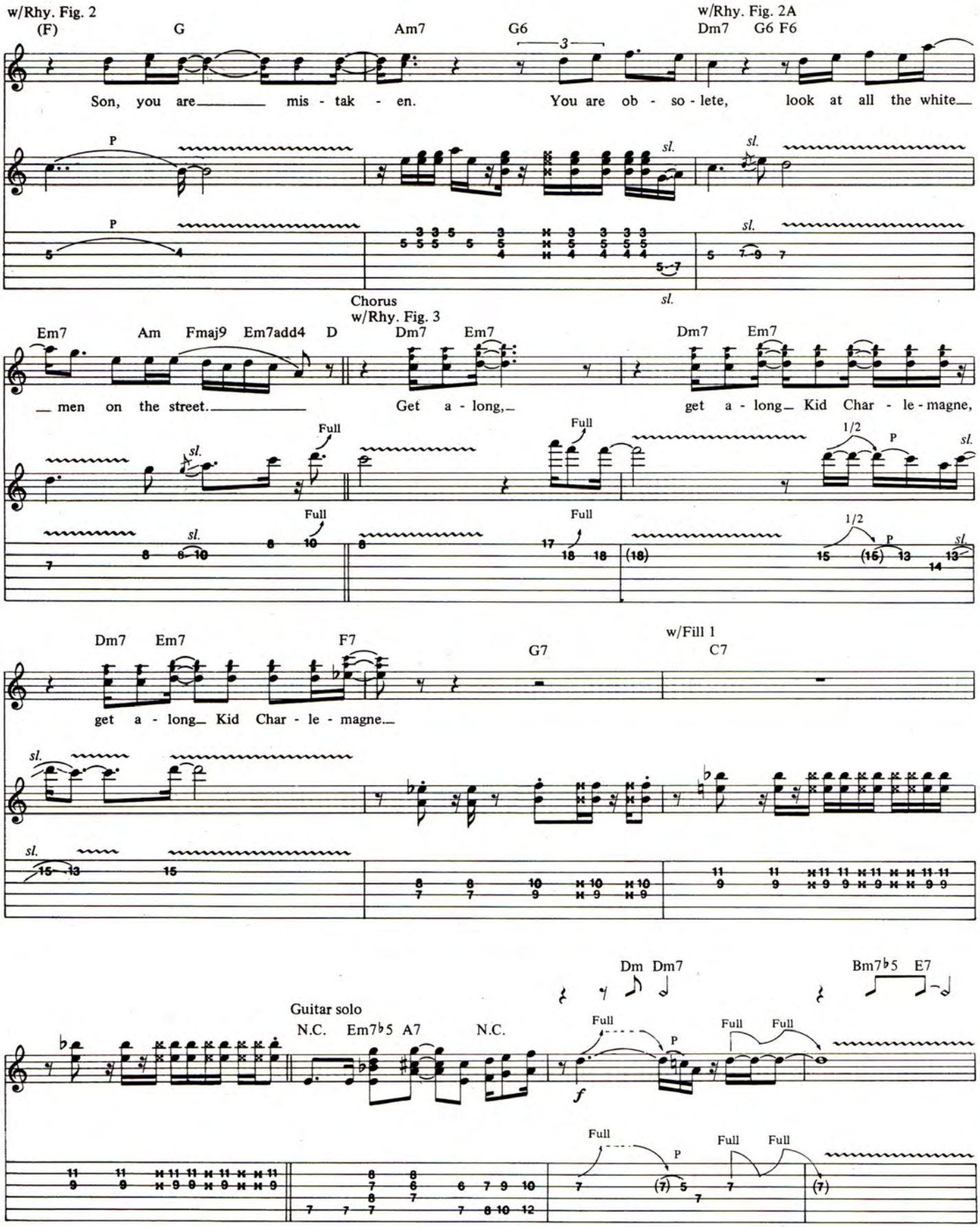
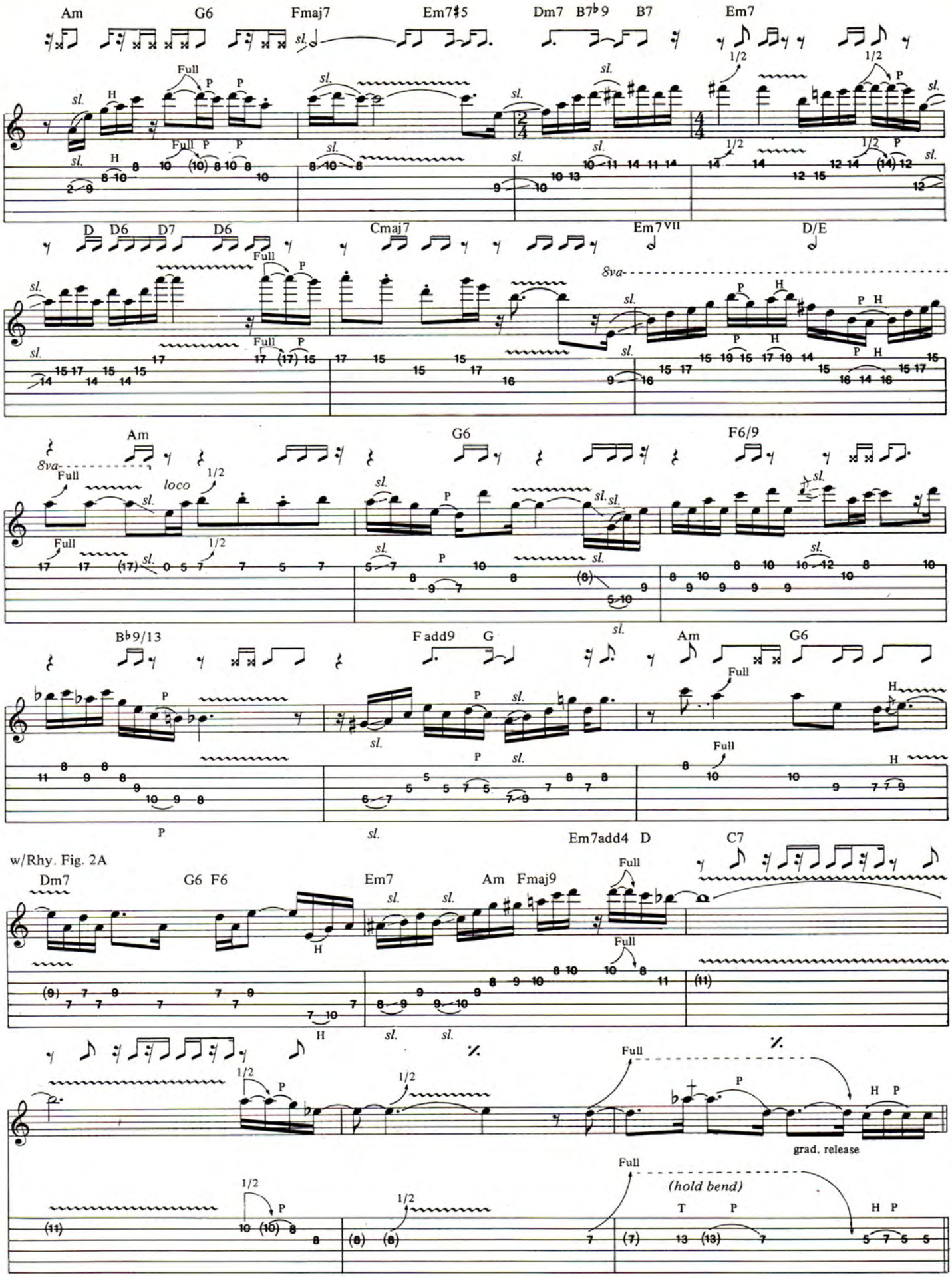

Dm7 G6 F6 Em7 Am Fmaj9 Em7add4 D C7
that you were a cham - pion in their eyes?
Rhy. Fig. 2A
(end Rhy. Fig. 2A)
2nd Verse
Repeat Rhy. Fig. 1
Am G6 F6/9
On the hill the stuff was laced with ker - o - sene, but yours was kitch - en clean. Ev - 'ry - one
B♭9/13 Am
stopped to stare at your tech - ni - col - or mo - tor - home. Ev - 'ry A frame had your num -
G6 F6/9
ber on the wall, you must - 've had it all, you'd go to L.
B♭9/13 Repeat Rhy. Fig. 2 (F) G
A. on a dare, and you'd go it a - lone. Could you last for - ev -
Repeat Rhy. Fig. 2A
Am7 G6 Dm7 G6 F6 Em7 Am Fmaj9 Em7add4 D
er? Could you see the day, could you feel your whole world fall a - part and fade a - way?
Chorus Dm7 Em7 Dm7 Em7
Get a - long, get a - long, Kid Char - le - magne,
Rhy. Fig. 3


Dm7
Em7
F7
G7
get a - long Kid Char - le - magne.
P
Gtr. I
C7
sl.
Gtr. II–Fill 1
3rd Verse
w/Rhy. Fig. 1
Am
G6
Now your pa - trons have all left you in the red, your low -
F6/9
3
B♭9/13
Am
rent friends are dead, this life can be ver - y strange.
All those day - glo freaks who used
G6
F6/9
B♭9/13
to paint the face, they've joined the hu - man race, some - things will nev - er change.
Full
Gtr. II
mf
Full
Let ring


w/Rhy. Fig. 2
(F) G Am7 G6
w/Rhy. Fig. 2A
Dm7 G6 F6
Son, you are mis - tak - en. You are ob - so - lete, look at all the white
P
sl.
Chorus
w/Rhy. Fig. 3
Em7 Am Fmaj9 Em7add4 D Dm7 Em7 Dm7 Em7
men on the street. Get a - long, get a - long Kid Char - le - magne,
Full
1/2
Dm7 Em7 F7 G7
w/Fill 1
C7
get a - long Kid Char - le - magne
Guitar solo
N.C. Em7♭5 A7 N.C.
Dm Dm7
Bm7♭5 E7
f


Am
G6
Fmaj7
Em7♯5
Dm7
B7♭9
B7
Em7
D
D6
D7
D6
Cmaj7
Em7VII
D/E
8va
Am
G6
F6/9
loco
B♭9/13
F add9
G
Am
G6
w/Rhy. Fig. 2A
Dm7
G6 F6
Em7
Am
Fmaj9
Em7add4
D
C7
grad. release
(hold bend)

4th Verse
w/Rhy. Fig. 1

Am G6 F6/9

Clean this mess_ up else_ we'll all_ end up_ in jail, those test - tubes and_ the scale,_ just get it all

Full mf Full H H H H

B♭9/13 Am G6

out of here. Is there gas in the car? Yes, there's gas in the car.

sl. P P sl. H sl. sl. P P sl. H sl.

F6/9 B♭9/13 w/Rhy. Fig. 2 (F) G Am7 G6

I think the peo - ple down_ the hall_ know who_ you are. Care-ful what_ you car - ry, 'cause the man is

sl. Full Full Full Full sl.

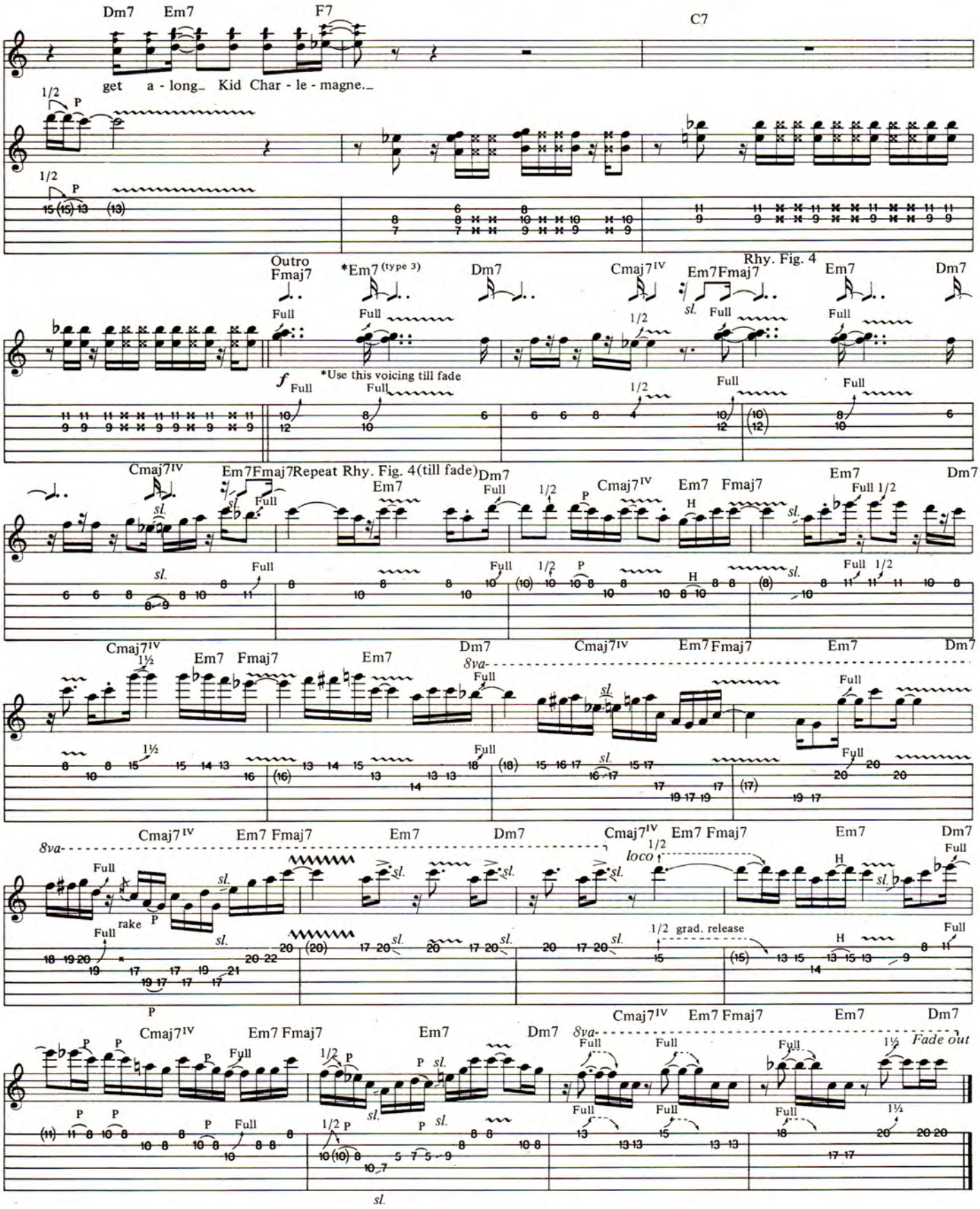
w/Rhy. Fig. 2A
Dm7 G6F6 Em7 Am Fmaj9 Em7add4 D

Chorus (w/vocal ad lib)
w/Rhy. Fig. 3
Dm7 Em7 Dm7 Em7

wise, you are still an out - law in their eyes. Get a - long,_ get a - long_ Kid Char - le - magne,

sl. Full sl. sl. 1/2

sl. Full. sl. sl. 1/2


Dm7 Em7 F7 C7
get a - long_ Kid Char - le - magne._
Outro
Fmaj7 *Em7 (type 3) Dm7 Cmaj7IV Em7 Fmaj7 Em7 Dm7
Rhy. Fig. 4
*Use this voicing till fade
Repeat Rhy. Fig. 4 (till fade)
8va
loco
rake
1/2 grad. release
Fade out

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LARRY CARLTON

STEELY DAN

THE ROYAL SCAM

by Wolf Marshall

Walking a tightrope between commercial pop-rock and obscure fusion, Steely Dan had become by 1975 the progeny of songwriter/musicians Walter Becker (guitar/bass), Donald Fagen (keyboards/vocals) and producer Gary Katz. Though initially begun as a band venture (featuring guitarists Jeff Baxter and Dennis Dias) in 1972, the attitude that Steely Dan was more a concept than a rock band pervaded the atmosphere to the extent that the songs of Becker and Fagen were the primary focus around whom revolved various "satellite" musicians. This arrangement provided the evolutionary impetus needed to create one of their finest works, *The Royal Scam* (originally on ABC, now available as MCA-1595), released in 1976. Boasting 24 session men (including Becker and Fagen themselves who had apparently chosen to join the ranks of "satellite" players), it is an important milestone of contemporary music whose sound continues to influence not only mainstream pop and rock idioms but also modern jazz, fusion, R&B and "legitimate" TV/movie soundtrack scores.

Essential to the appreciation of this phenomenon is an understanding of their musical practices (the language). In an abbreviated summary, this would entail modal and pandiatonic harmony, unpredictable modulations (often abruptly prepared and moved to remote tonalities), chromatic alterations and chordal substitutions plus sophisicated rhythmic devices like multiple syncopations, mixed meter and ostinato. Add to this an innovative use of rock, jazz and funk orchestration, unusual and frequently bizarre lyrical imagery, strange but compelling story lines, subtle manipulations of traditional song form structures, spirited and often inspired performances, and you may have the basic ingredients of the Steely Dan recipe.

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The Royal Scam is replete with many of these stylistic elements in action. The smooth blend of two tonal centers is the basis for the verse and coda of "*The Caves of Altamira*":

[Musical Ex. 1]

and provides a capsule example of the standard jazz harmony favored by Becker and Fagen. The impression of borrowing from the jazz lexicon is deepened by the horn-dominated orchestration (a precursor of "Deacon Blues" on *Aja*), the polychordal intro vamp:

[Musical Ex 2]

(a characteristic Steely Dan device is the use of the infamous "MuChord"—a voicing containing a triad plus added 2nd), and the bebop sax solo and fills (a la Parker and Coltrane). "Sign in Stranger" makes use of modal harmony in the verse:

[Musical Ex. 3]

pendiatonicism (polychords) in the chorus:

[Musical Ex.4]

and an unmistakable jazz-derived harmonic technique at the transition from bridge to verse in this chromatic/cycle of 4ths progressions:

[Musical Ex. 5]

which functions as a momentum-gathering chain of ii V's (the absolute backbone of jazz chord movement).

Yet another application of mainstream jazz harmony is evident in the verse/vamp of "The Fez." The use of a minor turnaround is particularly effective in that the four integral chord types are represented in a well-balanced tonal plan:

[Musical Ex. 6]

Notice that this includes a minor chord (Am) as tonic, a major chord (Fmaj7) as submediant (relative), a half-diminished chord (Bm7b5) as supertonic, and a dominant chord (E7+9) (an altered voicing) as cadence. The use of this series as a progression in rock has been a staple since the 1950's—however in major form, not as minor, depicted here—in tunes like "Heart and Soul," "Duke of Earl" and "Blue Moon." The chorus combines remote/abrupt modulation with extended chords:

[Musical Ex. 7]

Ex. 1 ‖: F♯m7 A7(9) | Dmaj7 D6 C♯+ :‖ F♯m7
└── D major ──┘ └─F♯ minor─┘

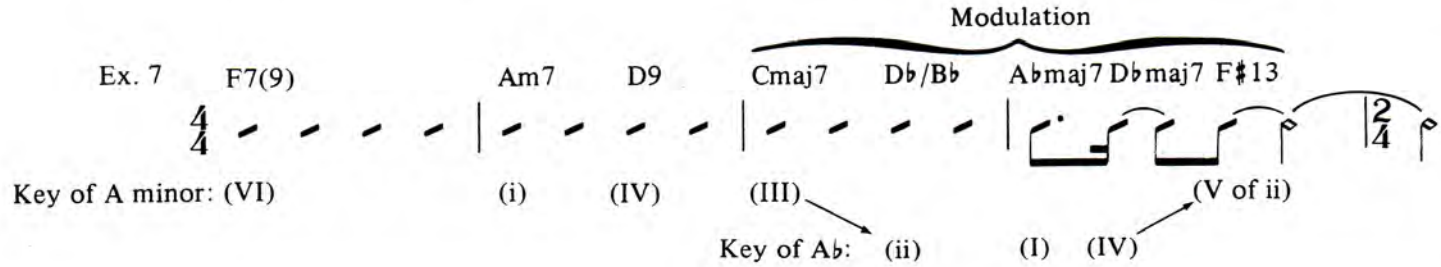
Ex. 2 F♯m7 ⟶ E/F♯
└ F♯ pedal point ─┘

Ex. 3 Gm7(9) ⟶ C (G Dorian)
(i) (IV)

Ex. 4 Gm7 (B♭/G) ⟶ Fmaj9 (C/F) ⟶ B♭9 ⟶ Gm7(9)
└── polychords ──┘

Ex. 5 Cm7 F7 Bm7 E7 B♭m7 E♭7 Am7 D7 ⟶ Gm
└ P4th ┘└ P4th ┘└ P4th ┘└ P4th ┘

Ex. 6 Am Fmaj7 Bm7♭5 E7+9
(i) (VI) (ii) (V)



Notice also aspects of substitution chords (F#13 and F7), alteration of mode (D9) and the rhythmic devices of multiple syncopation and meter change (to 2/4)— a particularly multi-faceted episode which sounds like textbook Steely Dan.

Becker and Fagen's penchant for obtaining specific tone colors for their compositions from varied session players is fulfilled throughout *The Royal Scam*. The evocative muted (wah) trumpet lines (ala Miles Davis) and economical guitar solo and ostinato of "The Royal Scam" complement the sparse, airy arrangement perfectly; the melismatic bop saxophone phrases and shouting horn section choruses convey a modern big-band feeling in "The Caves of Altamira," and the acoustic piano, with its fluctuating smooth and percussive comping, feligree passagework (in the solo) and impressionistic chord voicings, adds a distinctive timbre to "Sign in Stranger."

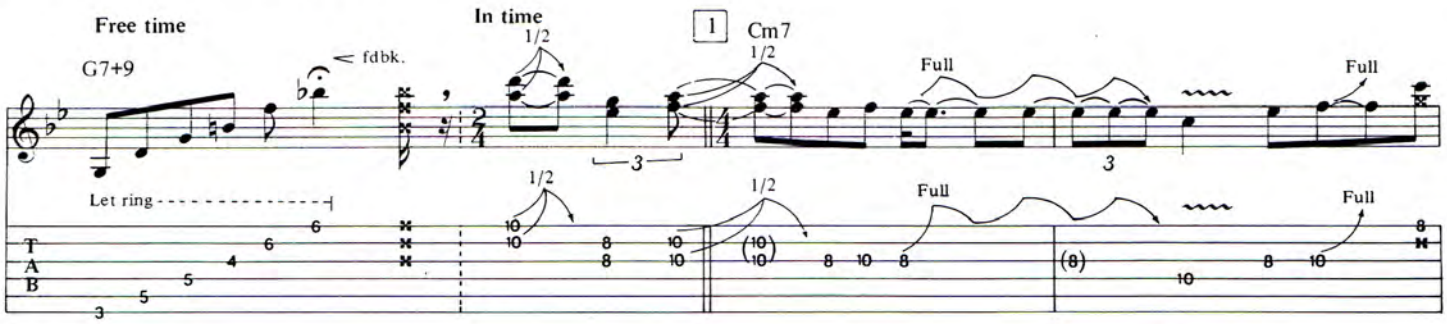
The rock element in Steely has always been represented by the guitar. Throughout their output, Becker and Fagen have utilized a plethora of outstanding players to produce some of the most memorable solos in the genre ("Reelin' in the Years," "Do It Again," "Rikki Don't Lose That Number," "Peg," "Josie," "Glamour Profession," "Hey 19," and "My Old School" are just a handful). On *The Royal Scam*, the talents of Larry Carlton, Elliott Randall, Dennis Dias, Dean Parks and Walter Becker are exploited, resulting in what is commonly referred to as "The ultimate Steely Dan guitar album."

Walter Becker expounds on this subject: "If *The Royal Scam* is the definitive Steely Dan guitar album, then Larry Carlton is the reason why." Larry played

on seven out of nine cuts, and contributed unforgettable solos to "Kid Charlemagne," "Don't Take Me Alive," "Everything You Did" and "The Royal Scam." In addition, he wrote charts for sessions and acted as an indispensable leader in the studio, often containing a musically volatile situation (volatile in that so many diverse and aggressive musical personalities participating in the project could have proven explosive). Larry's jazz-oriented blend of blues and rock married beautifully with Becker's and Fagen's convoluted harmonic pathways. The singing guitar tone of a Gibson ES-335 played through a small cranked-up tube amp (on this record both a vintage Fender tweed Deluxe and a Princeton were used) became the most sought-after sound of the late 70's, especially in the studios and clubs of L.A. and New York.

"Kid Charlemagne" is a masterpiece of guitar tone, approach and execution. Both the internal solo and closing solo (fade-out vamp) showcase the unique characteristics of Larry Carlton; the former finds him moving effortlessly through the shifting tonal centers of Dminor, Aminor and a potpourri of complicated chord connections, with the ease of a master bluesman negotiating a 12-bar shuffle, and the latter features Larry's signature soloing over the classic chord vamp of Fmaj7 to Em7 to Dm7 to Cmaj7 (later used on Carlton's own "Room 335"). Notice that both sections are instrumental bridges written specifically to allow the guitar to function as a structural, as well as timbral, contrast. The last phrase of the internal solo contains one of the earliest known examples of double-handed bend and tap-on technique (a good two years prior to Van Halen's first Lp). Another historical guitar solo which should be considered required listening for all rock guitarists is the fiery intro solo to "Don't Take Me Alive," transcribed and presented here in its entirety:

Ex. 8 "Don't Take Me Alive"(Intro solo)



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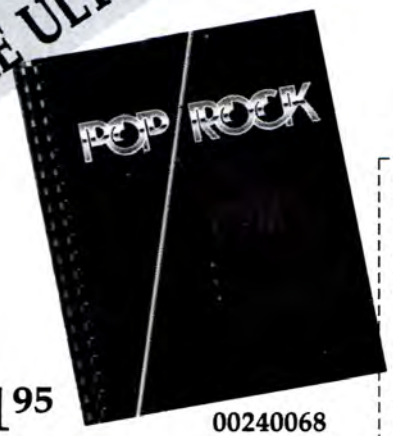

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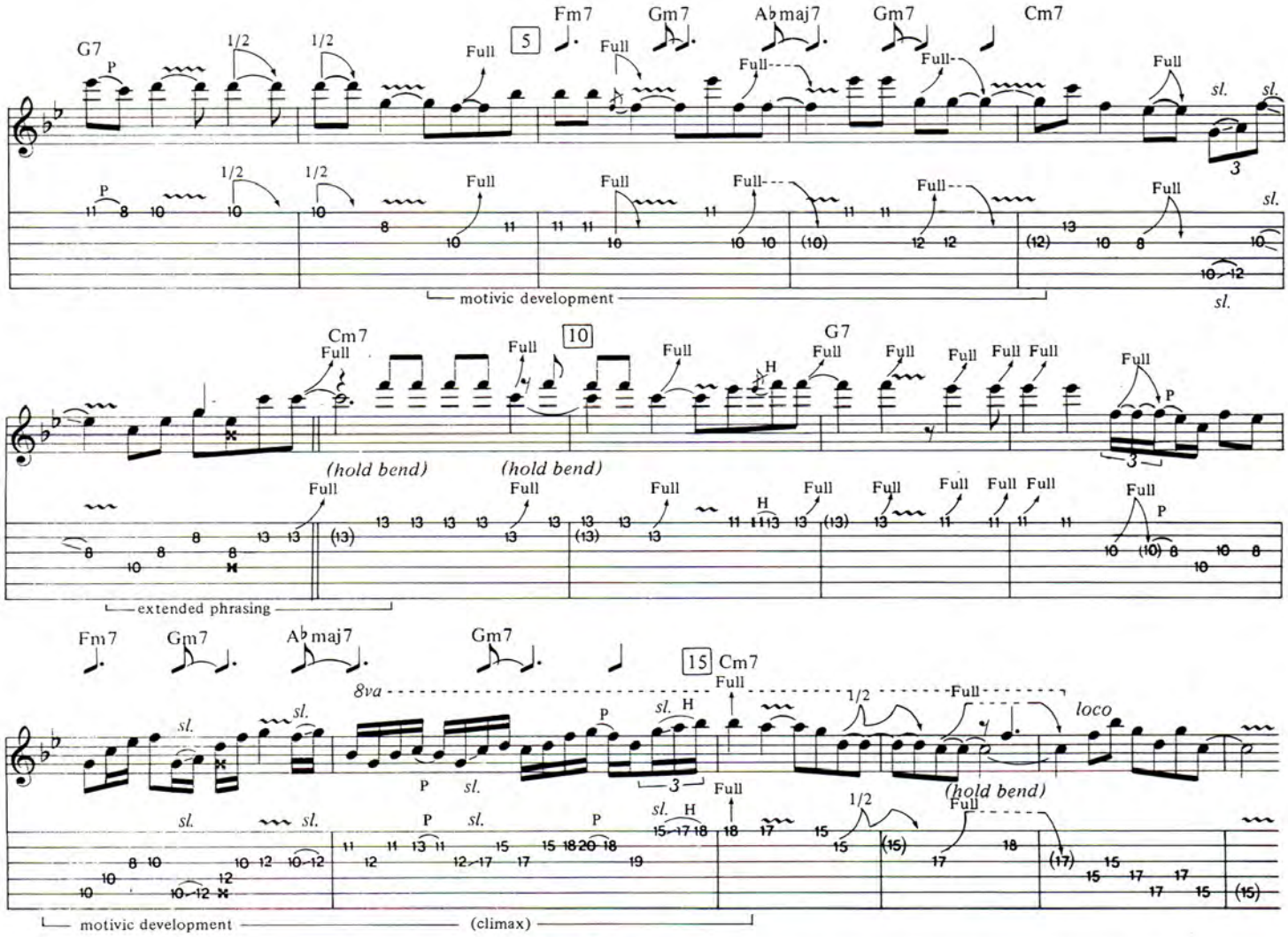

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In this stunning solo, the now-familiar Carltonisms are noteworthy: blues bending applied to unusual and harmonically extended chordal tones (throughout), rhythmic and melodic motivic development (bars 4-6), a climax structure ("building the solo"), combined tonal references (Cm blues, pentatonic minor and Dorian mode with emphasis on 6th and 9th tones) and substitution triad tones (in bars 13 and 14): Cm against Fm, Dm against Gm, Gm7 over Abmaj7 and Dm7 over Gm7. A favorite Carlton solo device of "extended phrasing" is used to carry motion into the B section by playing across the normally expected point of repose. In "Everything You Did," Larry supplied another landmark solo, this time hinting at country rock inflected lines with a "sweeter," major mode quality. The volume pedal-swelled bends, double-stops, and slides used as fills, reinforced the impression of a country mood by implying a phrasing commonly associated with pedal steel guitar. Suffice it to say, the volume pedal joined the studio arsenal of every major session guitarist due to Larry's early experimentation with the sound.

Other guitar highlights include the blend of stylistic approaches on "Green Earrings," in which Denny Dias (who soloed on previous Steely Dan Lps in "Do It Again" and "Bodhisattva") is paired with Elliott Randall ("Reelin in the Years"). The contrast between Dias' clean (undistorted), smooth bebop flavored statements and Randall's choppy, blues-tinged licks(played back-to-back) is yet another example of clever orchestration of guitar work. The final phrases (in the outro) are reminiscent of Jeff Beck in the cascades of open-string pull-offs and hammer-ons, gutsy repeated-note sequences and the overall sharpness of delivery. Randall also added eccentric guitar parts to "Sign in Stranger," which are often more rhythmic, percussive or textural than melodic, employing rake (or sweep) picking glisses, volume-swelled envelopes and an assortment of quirky bends, slides and vibratoed notes.

Dean Parks' contribution to "Haitian Divorce" should be of interest to readers concerned with Steely Dan's studio techniques. The solo lines and fills were conceived and played "dry" (without signal processing) and the intense wah-wah colorations of the "talk-box" (also exploited by Peter Frampton, Joe Walsh and Jeff Beck in the 70's) was applied to the part later (in "sweetening").

In retrospect, *The Royal Scam* must be regarded as a pivotal work in the evolution of Steely Dan, leading directly to the ambitious and multi-faceted *Aja* and the elegant and finely detailed Gaucho records to follow. It marks a real crystallization of harmonic, formal and orchestral concepts and remains one of the essential rock offerings of all time.

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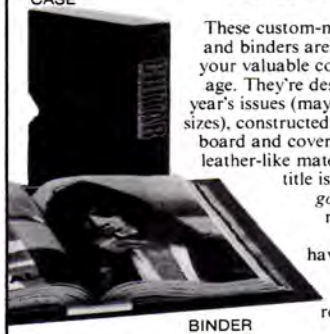

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Squawk/Mercury 832 249-1 Q1
PERFORMANCE: Elaborate, precise and assured; HOT SPOTS: "The Vision" and "The King's Cup;" BOTTOM LINE: An imposing blend of hard rock, classical music and technique

Guitarist Tony MacAlpine's past includes twelve years of conservatory training in the rigors of classical guitar, and on his second album of hard rock instrumentals, that history comes further to the fore. *Maximum Security* is a galloping set of highly structured compositions, full of classical patterns and arpeggios, dramatic themes splintered apart when MacAlpine shakes loose on his sizzling solo runs. The giant key changes make for cathartic drama on the swoop of "Autumn Lords" and furious speed charges of "Hundreds of Thousands," and the precision and distinctness of MacAlpine's readings of his Mercurian melodies is truly astounding. On "Hundreds" the heavy influence of such fusion guitarists as Al DiMeola also can be distinguished. But *Security* is most fun when George Lynch of Dokken and Jeff Watson of Night Ranger stop by to trade solos with MacAlpine. It's on "The King's Cup" and "The Vision" that the album sheds its numbing sameness, when Watson's blatant rock splash contrasts effectively with MacAlpine's exactness and Lynch matches the leader's technique with some wild metallics lashing of his own. *Maximum Security* shows off MacAlpine's frightening in-studio technique and musical bravado, arousing much curiosity about his upcoming tour.

UPSIDE DOWNSIDE - Mike Stern
Atlantic 7 81656-1
PERFORMANCE: Explosive; HOT SPOTS: "Mood Swings," "After You" and "Upside Downside;" BOTTOM LINE: Superb effort from a jazz pyromaniac

Mike Stern got noticed as the wild-ass guitar player who would explode out of Miles Davis' controlled rhythmic grooves and rupture concert hall decorum. On *Upside Downside* Stern shows he's more than a fiery foil for Davis. One in a long line of Berklee School fusion guitarists, Stern has a careening, on-the-edge style, controlled abandon that often threatens to burn out, but cuts back with increasing heat. On *Upside* he showcases both his screaming hard blues fury and a more delicate, sensitive side, succeeding at both with intelligence and commitment. The killer funk of "Mood Swings" supports his gutsy rock attack, his solo pulling him to his tiptoes, then driving him forward to his knees, while the exquisite and sad "After You" features a lighter, looser approach, his broad, echoing tone giving way to a sharper finish. For the most part, Stern is red hot and right on with every run-on phrase, leaning into his solos expressively and leaving fusion frou-frou and frills behind. Notable assistance is provided by bassist Mark Egan and the gritty tenor sax of Bob Berg. Creating fusion with a killing edge, Stern does musical murder.

KEEL - Keel
MCA-42005
PERFORMANCE: Up-front; HOT SPOTS: "King of the Rock" and "It's a Jungle Out There;" BOTTOM LINE: Thick, tasty rock from some up-and-comers

Keel is a band you may have seen several times, warming-up at big-name arena gigs, but you don't remember any of their songs. *Keel*, the band's third album, has the power and attitude to bullet the band to bigger things. The opening anthem "United Nation" lays down their throaty, up-front guitar attack, clearly stating their intentions to smoke the floor. The band is captained by singer Ron Keel, a belter who is both tunefully on target and shrieky as all get out. The front line is manned by the leads of Marc Ferrari and Bryan Jay, a duo that chugs and drives with conviction. Breaking loose to solo, the pair favors jarring fragments and spaced-out asides to faceless speeding, cooking tastily on "King of the Rock" and lending double baying and howling to many cantering cuts. Side two's "It's a Jungle Out There" and "I Said the Wrong Thing to the Right Girl" have a Lynyrd Skynyrd feel in their guitar licks, revealing Ron Keel's Georgia roots, but combined with its AC/DC riffing, this band is a long way from the swamps. Michael Wagener produced *Keel*, giving an in-your-room edge to the band's simple but effective musical bludgeons.

THE NEW BLUEBLOODS - The Next Generation of Chicago Blues
Alligator Al 7707
PERFORMANCE: Sassy and strong; HOT SPOTS: Dion Payton and the 43rd Street Blues Band, Michael Coleman, and Melvin Taylor and the Slack Band; BOTTOM LINE: Ten hundred-proof shots of Chicago blues

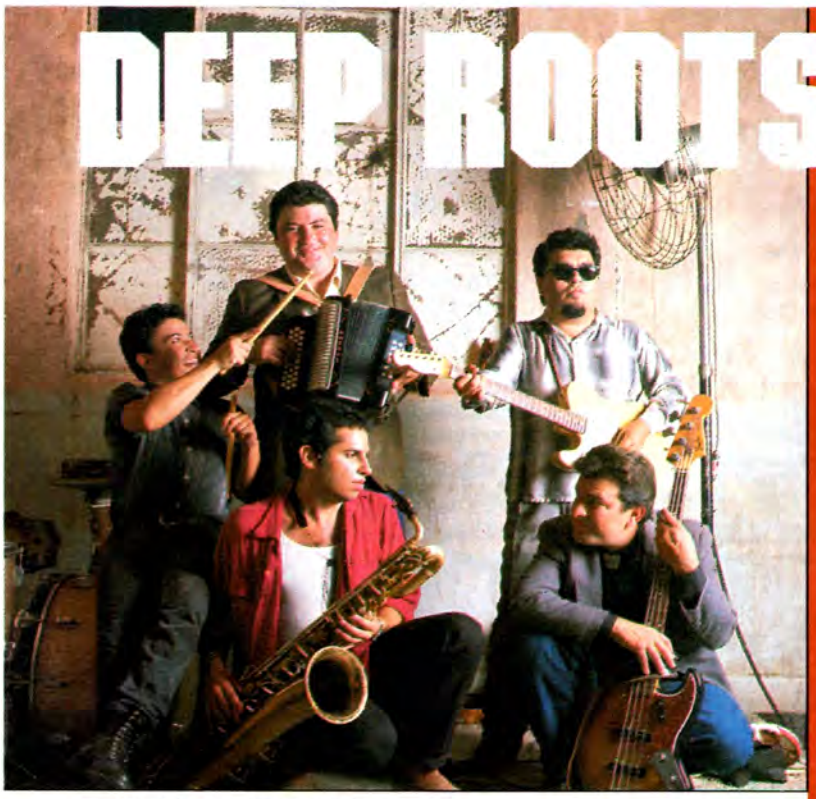
All the hubbub surrounding Robert Cray's "discovery" and the purported blues revival doesn't carry much weight in Chicago, because that blues town's scene has always been alive in nightclubs and corner bars. Alligator assembled ten of the many vital blues bands who call Chicago home and gave each one shot to spread its word. The resulting *Bluebloods* album rocks and funks and cries and moans with rousing fervor and feeling. Most of the featured bandleaders paid their dues with blues artists like James Cotton, Albert King, Buddy Guy, Koko Taylor and Lonnie Brooks, but each clearly shows that a spotlight shot is well deserved. Highlights include Dion Payton's funky "All Your Affection Is Gone," with his tripping rock phrasing blues guitar touched by Clapton and Santana; Michael Coleman's rowdy, horn-poppin' jive tune, with jumping guitar and pained refrain, "I'm in love with a woman; she's in love with a woman, too;" and Melvin Taylor's slinky "Depression Blues," on which his feedback tinged licks show speed, feeling, and an abundance of ideas that sail into the fade. There isn't a damp cut on *Bluebloods*, serving notice that the blues don't need reviving in the Windy City.

FIRE IN THE RAIN - Masi
Metal Blade Records ST-7327I
PERFORMANCE: Busy and expressive; HOT SPOTS: "Daybreak" and "Nothing to Lose;" BOTTOM LINE: An Italian guitar metallurgist debuts impressively

We've heard from Northern Europe and Germany in the metal guitar sweepstakes. The latest entrant hails from the Mediterranean—the Italian Yngwie/Uli Roth is one Alex Masi, and his band Masi's first album is an impressively well-rounded and developed slab of metal madness. Masi's angle is that his songs are just as important as the guitar hysterics, and for the most part, the guitarist and singer Bernie K. have written varied and at least attention-getting songs on which Masi can display his wares. Those wares, developed through classical training, include the required speed, dexterity, flair and gaudiness to succeed, and also a total approach and conception that boosts Masi's songs with both involving rhythm fills and structure and crazed soloing. "Daybreak" features both Bernie K.'s dumbest lyrics and Masi's most divergent playing, with its ELP/fusion opening shifting to power crunch, a wild wanking solo and some overdubbed melodic lines to wrap the package. "Nothing to Lose" struts its rocking stuff, powered by a rubbery, digging, low-end solo. Masi's playful, loose, but involved guitar work always supplies distractions and draws attention, and *Fire in the Rain* contains evidence that attention is warranted.

DEAD OR ALIVE - Phantom
New Renaissance Records NRR I4
PERFORMANCE: Tight and driving; HOT SPOTS: "Punish the Sinners" and "Black Widow;" BOTTOM LINE: Mature, melodic metal from Brooklyn

New York City supports a thriving but mostly hidden metal scene, a sweaty, black-leather environment that is distinctly harder and more urban than the pretty boy glitz of the mainstream California scene. Occasionally bands like Anthrax thrash their way to attention, and Phantom, from Brooklyn, hints it may be ready for bigger things. The band's debut, *Dead or Alive*, is a thick, pulsating mash of tight, driving metal that achieves distinction with its songs' solid riff foundations, melodic twists and



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the crowing excess of singer Falcon Eddie. The band locks into its chugging grooves with fervor, whether on uptempo powerchargers like "Under the Gun" or the slower, gripping grind of "Punish the Sinners," a lead pile driver that spawns one of Neil CJ Santell's swirl-of-noise guitar solos. Santell's lead approach is speedy and crazed and a style that would make Motorhead's Lemmy happy, but Santell really shines with his rhythm work, best heard on the bow-wowing "Black Widow." The album ends with a blast on "Turbocharged," Santell piercing the engine roar with his most succinct solo, capping off a forceful set of rhythmic scorchers that should get Phantom noticed. (New Renaissance Records, P.O. Box 11372, Burbank, CA 91510)

DREAMTIME - The Stranglers
Epic BFE 40607
PERFORMANCE: Gentle and lethargic; HOT SPOTS: "Ghost Train" and "Big in America;" BOTTOM LINE: A laid-back, ska U2

The Stranglers have been around the block a few times, first recording ten years ago as a semi-vital participant in New Wave. Over the years the band has evolved and matured, turning up now as something of a jazzy ska band on *Dreamtime* and seemingly familiar with the production techniques of Squeeze and the rhythmic intensity of U2. The band sets up some attractive trance-like rhythms over which J.J. Burnel and Hugh Cornwell unravel their whispery, talking vocals on topics of import and idiocy. Cornwell's guitar, often deep in the band's layers of rhythmic bliss, can be heard jutting off on little tangents, ricocheting around the swoosh of "Ghost Train," jangling nervously on "Was It You?" and flicking adroitly on the album's title tune. His only extended solo is a light, dancing pluck that carries the flowing "Too Precious." No doubt the Stranglers have become a groove band, and they create some pleasant excursions, nicely filled out with horns and keyboard colors. But the music is so dreamy and the vocals so effortless and lazy as to make this *Dreamtime* just as forgettable as last night's dreams.

CONTAGIOUS - Y&T
Geffen GHS 24142
PERFORMANCE: Sturdy but indistinct; HOT SPOTS: "Contagious" and Dave Meniketti's solos; BOTTOM LINE: Hard rock that's too nice and without personality

Y&T are due, having made some fine hard pop albums that beelined into obscurity on A&M Records, so a switch to Geffen was cause for optimism. Too bad, then, that Dave Meniketti and crew

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get so enthralled by Kevin Beamish's sweeping production, saccharine vocal choruses and David Lee Roth, as to make *Contagious* indistinct, overblown and frothy. As a vocalist, Meniketti must have attended the full semester of classes at the David Lee Roth School of Yelping, Drooling and Sexist Chatter. As songwriters, Y&T have eschewed the big melody hooks that distinguished their previous work, opting for standard ballad, boogie and stomp. Fortunately, Meniketti's guitar playing saves much of *Contagious* from instant oblivion. His soloing is a well-mixed blend of gyrating metal noise, tricky blues runs and emotional melodic reads, lifting songs like the excessive "Temptation" out of their doldrums. The cliched sex stomp, "Rhythm or Not," along with "The Kid Goes Crazy," as dreadful a piece of copycat rock as anything Y&T has done, is momentarily rescued by Meniketti's slow, flirting solo that sets him apart from standard speed and firecracker pickers. Y&T is a band that gets carried along on its potential for great things. Maybe next time.

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IV - Led Zeppelin
Atlantic St 19129

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The album opens with a Jimmy Page workout, "Black Dog," a squirming, squealing blues grind that slowly desensitizes the listener with its fuzzy nudge. Page's guitar alternately stings and stirs before diving into a simplistic, stunning roots riff on "Rock and Roll," bridging the gap between the Yardbirds and American piano-pounding honky tonk. Then, just when the sweat starts streaming, Robert Plant and Sandy Denny front Page's acoustic guitar and mandolin for an echoing folk phantasm peculiar and compelling. But nothing prepares one for the regal epic that has become inspiration to millions of teens, the dreamy nonsense and orchestral beauty of "Stairway to Heaven." From the whispering guitar and flutes of its opening to the driving electric solo and splintering riff of its peak, "Stairway" is a classic of mysticism and rock structure unsurpassed in listener affection. Side two keeps on kicking with the lumbering riffs of "Misty Mountain Hop"and the mean "Four Sticks," a bit of acoustic padding in "Going to California," and the stark, wailing blues "When the Levee Breaks." Not before or after did Led Zeppelin put together such a clear and complete recording of its vision and electric, controlled freneticism. That the album stands up to its "Stairway" symbol and retains its vibrancy is a testament to Zeppelin's true worth.

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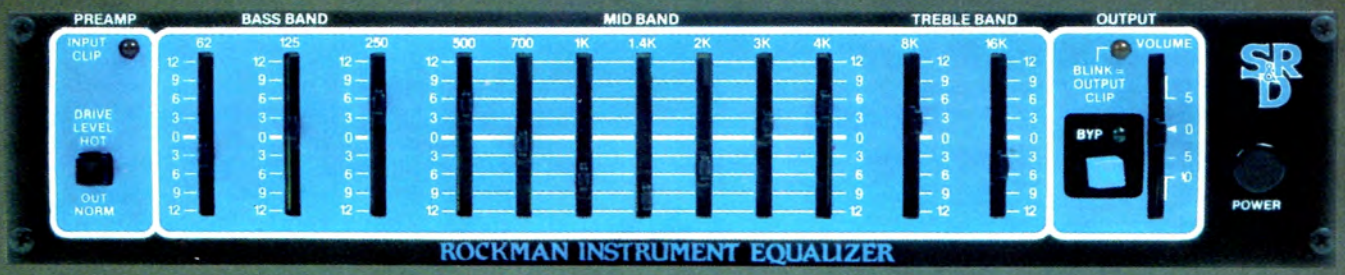

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The Year in Rock Guitar

Continued from page 51

tion-fueled power chords and solos with the precision of a diamond cutter.

Tribute's most exceptional moment, though, may be Rhoads' solo at the end of "Suicide Solution." Unrestricted in this live forum, Rhoads launches some stunningly fast picking runs, tapping and whammy licks, fuzz chords and deft classically-based lead lines that predate the arrival of neo-classical metal guitar players like Yngwie Malmsteen, Tony MacAlpine and Vinnie Moore by several years.

Though the album's high quality packaging and glossy color photos seem a deliberate attempt to deify Rhoads, the error-ridden, but good-humored studio outtakes of his classical guitar ballad "Dee" only strengthen the image of Rhoads' humanity and, indeed, his extraordinary human talent. As the winner of countless guitar polls (which include his victory over Hendrix and Van Halen in GFPM's own Guitar Wars) and a guitar hero to millions of still-worshipping fans, Randy Rhoads' magnificent return on *Tribute* simply reminds everyone why he is considered one of the greatest guitar players in the history of heavy metal.

Looking back at this period, certainly a high point of the year in guitar has been the fact that top players from every walk of contemporary rock, blues, funk, metal and jazz-rock have gained public attention and been brought to the forefront of guitar stardom. Even more important to music fans and players alike is that the achievements made this year by these groundbreaking musicians and others have challenged practicing guitarists everywhere and will undoubtedly help shape them into modern music's next generation of great guitar players.

Guitar Questions

Continued from page 31

Floyd-type locking-nuts don't provide for individual string-height adjustments, so the best you can do is to raise or lower the nut-lock until one or more strings are almost too low. I will present a solution to this problem in a future column.

Lowering is accomplished by removing shims, if any, or wood from under the lock-nut. Raising is accomplished by shimming. Wood, metal, or plastic may be used as shim-stock. Super-glue the shim to the bottom of the lock-nut for easier grinding to the correct height (see Guitar Questions June 1985 and July 1987 for nut-height specs).

After completing the above adjustments you need only set the intonation to finish the job (see Guitar Questions September, 1984). Next month, I'll cover the Kahler-type bridge.

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Mark Weiss

Mark Weiss

MOTLEY CRUE *Continued from page 67*

good. Guitar felt tight to me. I love to write on guitar because it's more melodic. Melody is not the most important thing to me when I'm in the band. Once I know the song is good I'm really into the feel.

Did you work with a metronome when you started out?

NIKKI: No, I'd play to records on the radio. I couldn't afford a record player. We would be set in someone's car with a guitar or bass and I would learn the songs on the radio. When the sucker's over you've got to wait 12 hours for the song to come back. So I learned to pick up music quickly in a song-oriented sense. A lot of my songwriting came from trying to learn a song and I'd hit the wrong note and the song is over and another song would come on and I'd mesh the two songs together and go, wow, that's not supposed to work, but it works. I kind of threw the rule book out in learning to play.

Did you have the feel right the moment you picked up the guitar?

MICK: Yeah, when I was real young I had a piano and learned how to pick out one finger tunes. I've always had the feel for music. I always wanted to be a lead guitarist. When I first started guitar it was things like "Tom Dooley." I picked out the Ventures' stuff. Beck was the first to floor me when he was in the Yardbirds. *Rave Up* was so distorted that it hummed. I had bands in garages and a few dances at the VFW halls. "Last Time," by the Rolling Stones was a standout for me."

When you were in high school were you the best player around?

MICK: It's easy to be the best player in school. It's when you get out into the rude world that it becomes tough. There was one kid that was a little better than I was, only because he knew scales and I didn't. If I hadn't played guitar I'd probably be a mechanic. I didn't even take any music in school. I was into cars. Joeysguitartabs.

You paid dues on the Top 40 circuit. How do you look back on that time now?

MICK: I'd rather do Top 40 and keep my chops than working a 9 to 5 job and picking up my guitar when I got home and was too tired to do anything. The other side of it is it's not a good way to do it because you get locked into these clubs.

How do you feel going out with a super band like Whitesnake?

MICK: Nervous. Adrian Vandenberg and Vivian Campbell are two of the monster guitar players on the planet. So I get nervous. I do what I do best but after I hear those two guys together, it does make me work harder. I don't get lazy.

Who else makes you feel that way?

MICK: Steve Vai. He can play speedy, tasty and turn around and make his guitar talk. He is so good that people don't recognize it. He is tremendously underrated, just like Frank Zappa. Eddie Van Halen is also tremendous.

Do you have a favorite song in the set?

MICK: I like playing "Girls," "Dancing on Glass," and "Live Wire."

If this music is what you love, then will the next step be uncomfortable?

MICK: It wouldn't be that way at all because now that I'm comfortable with the band anything we can do now will turn out being this comfortable. Look at the Rolling Stones and how they changed. Each one of their albums is different, refreshing instead of the same old thing. Every time you put on a Motley album you can tell one from the other.

NIKKI: Attitude is something you can't fake. I always had the feeling I have now. When you get four people together with the same attitude it's very powerful. It's like a religion. *Girls, Girls, Girls* is tight, sloppy, aggressive, has humor, spit and sex. It sums it all up for right now.

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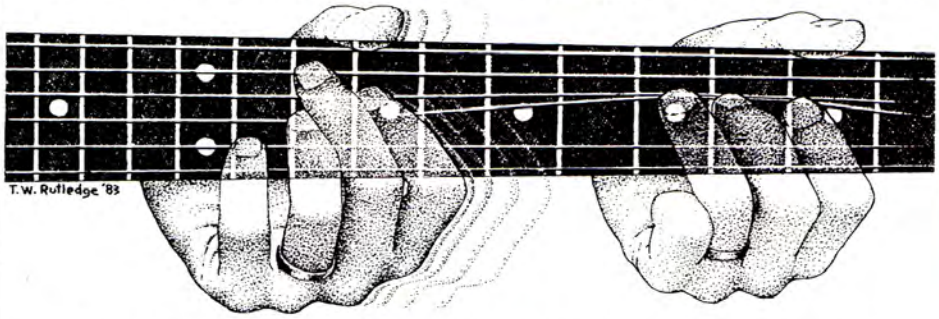

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GUITARS

OVER $500	UNDER $500
1 KRAMER	1 KRAMER
2 FENDER	2 FENDER
3 GIBSON	3 IBANEZ
4 CHARVEL	4 CHARVEL
5 JACKSON	5 B.C. RICH
6 B.C. RICH	6 PEAVEY
7 G&L	7 YAMAHA
8 PAUL REED SMITH	8 WASHBURN
	9 JB PLAYER
9 PEAVEY	10 HONDO
10 IBANEZ	

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1 FENDER	1 FENDER
2 PEAVEY	2 PEAVEY
3 G&L	3 IBANEZ
4 CHARVEL	4 KRAMER
5 GUILD	5 B.C. RICH
6 IBANEZ	6 YAMAHA
7 KRAMER	7 WASHBURN
8 STEINBERGER	8 HONDO
9 B.C. RICH	9 ARIA PRO II
10 YAMAHA	10 EPIPHONE

AMPS

OVER $500	UNDER $500
1 PEAVEY	1 PEAVEY
2 MARSHALL	2 FENDER
3 FENDER	3 MARSHALL
4 MESA BOOGIE	4 CRATE
5 RANDALL	5 GORILLA
6 GALLIEN KRUEGER	6 ROLAND
7 ROLAND	7 DEAN MARKLEY
8 LANEY	8 HOLMES
9 CRATE	9 TRAYNOR
10 SEYMOUR DUNCAN	10 RANDALL

EFFECTS

1 BOSS	6 CUTEC
2 DOD	7 DIGITECH
3 IBANEZ	8 WASHBURN
4 ARION	9 ALESIS
5 YAMAHA	10 PRO CO

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	THIS MONTH		LAST MONTH	
GUITARS				
KRAMER	1	2	2	2
FENDER	2	1	1	1
GIBSON	3		3	
CHARVEL	4	8	4	7
B.C. RICH	5	3	5	3
JACKSON	6		6	
G&L	7		7	
GUILD	8		10	
HAMER	9			
IBANEZ	10	6	8	5
EPIPHONE		4		8
YAMAHA		5		10
PEAVEY		7	9	4
JB PLAYER		9		6
LOTUS		10		
BASSES				
FENDER	1	1	1	1
PEAVEY	2	2	2	2
CHARVEL	3		4	
B.C. RICH	4	3	5	4
KRAMER	5	4	8	3
GUILD	6		7	
YAMAHA	7	5	10	9
G&L	8		3	
IBANEZ	9	7	9	5
SPECTOR	10			
JB PLAYER		6		10
EPIPHONE		8		7
WASHBURN		9		6
BENTLEY		10		

	THIS MONTH		LAST MONTH	
AMPS				
MARSHALL	1	4	1	4
PEAVEY	2	1	2	1
CRATE	3	3	4	3
FENDER	4	2	3	2
RANDALL	5		6	10
MESA-BOOGIE	6		5	
ROLAND	7	6	7	8
GALLIEN-KRUEGER	8		8	
DEAN MARKLEY	9	8	10	6
LANEY	10		9	
GORILLA		5		4
YAMAHA		7		7
TRAYNOR		9		9
POLYTONE		10		
EFFECTS				
BOSS		1		1
DOD		2		2
IBANEZ		3		3
ARION		4		4
DIGITECH		5		5
ROCKTEK		6		6
YAMAHA		7		9
CUTEC		8		7
SCHOLZ		9		10
KORG		10		

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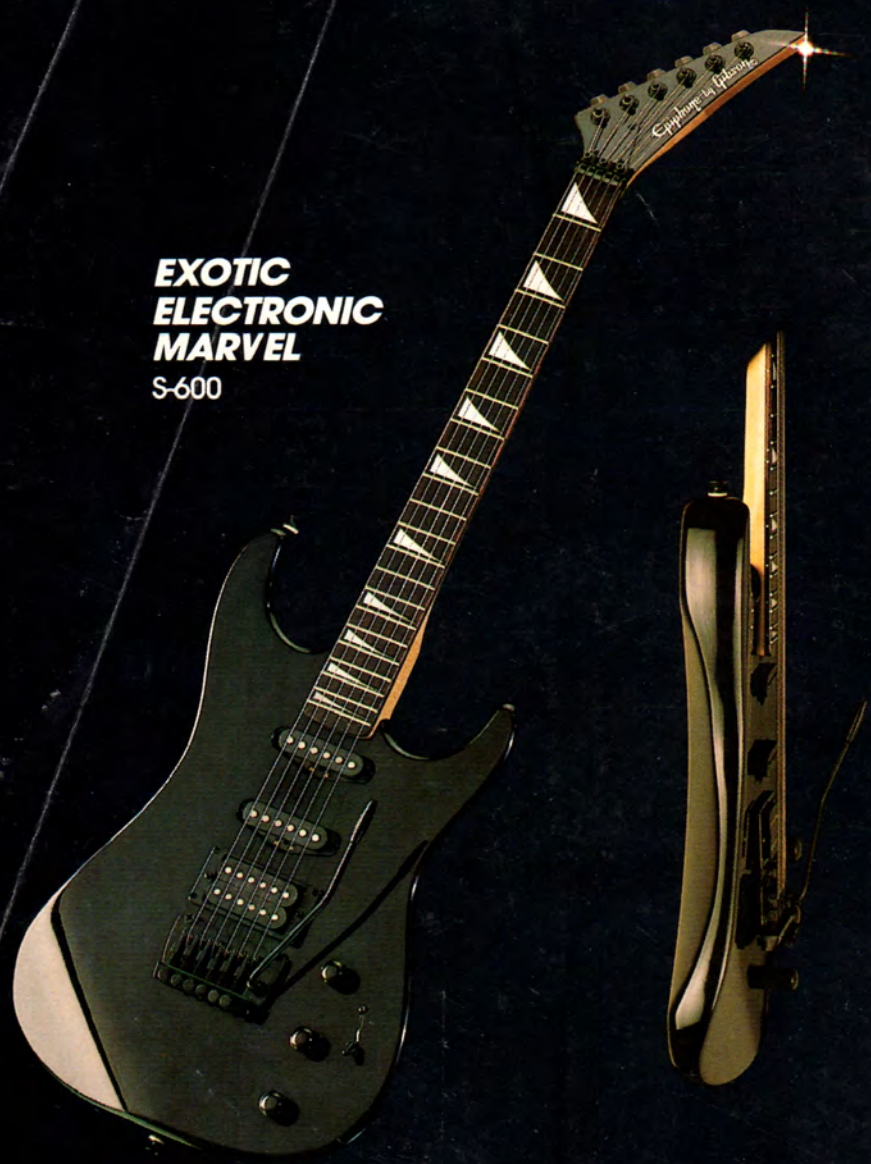

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